THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XV., No. 383. NEW YORK: SATURDAY, MAY 1, 1886. PRICE TEN CENTS.

The Rise and Fall of Buncombe.

Every great era in mundane affairs has been signalized by the appearance of some man who has headed the movement, and to the eyes of shallow observers seems to have originated it. Mohammed, Samonocodon, Chrishner, Constantine, Robespierre, Luther, Napoleon and a host of others have been floated forward on the tide of events, and, like the fly on the coachwheel, have cried, vaingloriously, "See what a dust I am kicking up!" and each, when the tide has ebbed, has been left stranded in common with tin cans, worn-out brooms, old hats and all the miscellaneous rubbish that has served its turn and is cast away. One of these *avatars* occurred some dozen years ago in the dramatic world, and stirred the old-time notions of legitimate advertising to turbulence and wild effervescence. A minstrel man, full of self-confidence and empty of dramatic experience, inaugurated a method of making his wares known to the public after a fashion, up to that time, unknown save to circus shows and booths. Enormous pictures, flaunting streamers, showers of dodgers, street parades, windows full of pretty pictures, gangs of men in livery, bands of music, and all such extraneous aids, were employed *ad nauseam* to impress the poor public with the idea that something extraordinary was to be seen within the enclosed space whereof these open-air displays were but the outward and visible signs. For a time the public was gulled, but little by little the truth became apparent, and the more intelligent of the people arrived at the conclusion that all was not gold that glittered, and that, for the most part, the best of the show was on the outside. Then came the reaction. Every sort and kind of performance, whether of the highest drama or the lowest farce, was heralded alike by acres of pictorial vulgarisms. Hamlet was plastered on the walls as well as the clog dancer, and the battle of Bosworth Field was made to glow in all the colors of the spectrum on every fence, equally with Haverly's Mastodon Minstrels. As everyone flooded the town with these lithographic multitudes, so the very abuse of advertising began to work its own cure. All the windows being full of pictures, no one specimen could boast an advantage; every wall being covered, no particular picture could strike the eye. Therefore, managers began to perceive that they were throwing away their money and that, seeing they could by no means prevent others from turning out reams of colored paper as well as themselves, the reams of colored paper were of no earthly use. And so, for the future, astute men have bethought them of a return to the simplicity of old, in the hope that, even as a pure white pearl will attract attention among a bowl full of gaudy paste, so will the simple eloquence of a three-sheet poster have more weight with the passer-by than a whole wall full of prismatic platitudes. Thus began the decline of buncombe advertising, and thus will a great load be lifted off the necks of struggling stars and short-capitalled managers, who can spend the money formerly wasted on gaudy daubs on the more legitimate objects of good performances, appropriate scenery and correct costumes. Thus, should the reformation go on, we may hope to have more on the inside and less on the outside than we have had hitherto. The leader of this movement has not made himself manifest as yet, but, reasoning by analogy, we look for his coming. For never yet was popular movement, whether for good or evil, without its wise man who took all the credit to himself, and whose name goes down to history as the Creator, whereas in reality he is merely the Accident.

Old Fogies.

There is an institution, similar to Chelsea Hospital, for the harborage of maimed and superannuated soldiers, situated in the Phœnix Park, Dublin, wherein many ancient warriors take their ease in the decline of life, smoke their peaceful pipes, and cackle of "battles lost and won," and other gossip, military and civil. In former days this refuge for warworn veterans was presided over by one Colonel Fogarty, erst of the "Royal Irish," and the old fellows under his command were popularly called "Old Fogarty's men," corrupted by-and-bye into "Old Fogies," which afterward became a nickname for all chatterers about things gone by, and all prosers about the excellence of the past, the faults of the present, and the threatenings of the future. Though the term "Old Fogy" originated among military recluses, it is not confined, at present, to those ranks, but is construed, liberally, to mean all who have outlived their age and generation, and who cannot mould their thoughts and opinions in the new grooves that the modern world runs in. We have such "loiterers on the stream of time" even in our land of rapid transit and frequent change; men whose clocks have stopped forty years ago and who have lost the key whereby to wind them up again and set them a-going with the times. Especially on the stage do we meet with such lingerers; old boys who remember "the palmy days of the drama," who have acted with Macready and Forrest; who have all the stage traditions engraved upon their hearts and who can see no good in any new thing. To these fossils our luxury of stage-setting is an abomination. They hanker after the bare carpenter's scene in one, with two chairs and a baize-covered table brought on by supers in gruesome livery that never fitted. They see no absurdity in the sudden splitting in the middle of a battlemented castle, or the disruption, in a straight line, of a calm sunset. Had they their will, they would go back to the decoration of Shakspeare's time and label a screen "The Tower of London," or a baize curtain "The Forest of Arden." Half a dozen supers should represent King Richard's army, and two men and a small boy do duty for the forces of Richmond. We are informed by statistical writers that, at the present hour, there exist in the city of London ancients who have never scraped a lucifer match, but stick faithfully to the tinder-box and steel. There be folk in country parts who have never set foot in a railway car, and old salts to whom a steamboat is an abomination. So are there actors—aye, and good ones in their way—who abhor all the modern innovations of real furniture, real clothes and real acting; who fondly stick to wooden chairs covered with chintz-bags, "faked" up costumes, supposed to be "character," but in reality absurd; who would dress an elderly gentleman of modern comedy in a blue coat with brass buttons and nankeen trousers, or even in a square cut and knee-breeches, and all because they saw such parts so costumed when they were young themselves. Their clocks having run down, they are incapable of measuring the flight of time, and so do as their fathers did. Now, the solid truth is that we have advanced in acting as in other arts and sciences. The general level of performance is much higher now than it was forty years ago, and things which were admired then would not be tolerated now. The teapot style of delivery patronized by the Kembles and all their school would be voted ludicrous on our stage, and the melodramatic eye, rolling and frothing at the mouth, of the best actors of yore, are now only to be seen in the cheap theatres. In the present day Mrs. Siddons would be voted a bore and John Kemble a pump. "Forward" is the watchword of the age, and those who look back are liable to meet the fate of Mrs. Lot and be turned into a mere pillar of dry-salt, bitter to the taste and irritating to the eye. Our advice to all—actors, auditors and writers—is, Keep in the swim, and don't be "old fogies."

Dime versus Dollar.

The coming season is likely to see the conflict between cheap and full priced theatres fought out to the issue, and, in the best interest of the drama, we hope that some compromise may be arrived at. We say in the best interest, because under present circumstances the drama as an art must sink into a mere mechancal calling by which a living may be earned by exhausting labor which deprives the worker, not only of ambition, but of the power to act, in the true sense of the word, and reduces him to a machine which turns out so many words and such and such gestures per minute. No human being can play a leading part twice every day for a week and do justice to himself or the part. In fact, the effect of such slavery is too evident on the unfortunates who have been compelled to resort to this method of eking out existence. Haggard, harried and distracted of demeanor are they, one and all, and it needs no prophetic vision to forecast a general decay of all that makes the drama tolerable or useful—aye, or even ornamental—should this state of things continue much longer. Poetry is not horseshoeing, nor can the mental strain of impersonation be kept up indefinitely, like the movement of a watch. The actor who works at his vocation in the cheap, twice-a-day theatres must either go through the motions of the part in a perfunctory and mechanical manner, or he must be mad. There can be no midway between lethargy and insanity; he must either sink into a clod or rise into a lunatic. The full-priced theatres have now to struggle against the popular desire to have everything at the cheapest rate, and the struggle is unequal. Every day we see multitudes eating, drinking and wearing unwholesome and uncomfortable things simply because they are cheap. So it is in matters mental. Most people want to be amused, but when they can be amused for ten cents in one place and for a dollar in another, the many will take the cheaper pleasure, even though it be not of so high a class, just as poor folk will rather have a gallon of beer than a pint of Pommery Sec. The taste of the masses is not over particular, and quantity is more to them than quality, while price is all-important. Therefore, we hope to see the regular theatres come down somewhat in their tariff, and a middle course—always the safest—be pursued in things theatrical. Between dime and dollar there must be a middle point.

WILSON BARRETT.

The Souvenir.

Nothing succeeds like success, and nothing ever achieved success that [illegible] by overdoing. [illegible] the old familiar one that goes before. When the souvenir first dawned upon the [illegible] it was looked upon as a pleasing and [illegible] innovation [illegible] Hazel Kirke at the Madison Square Theatre [illegible] dividing that run by hundred-eight [illegible] more than thrice a year.

But a change has come over the spirit of the souvenir dream. [illegible] good, bad and indifferent—has killed the goose that laid the golden eggs. [illegible] old-time [illegible] tricks.

Who is to be held responsible for this state of affairs—the managers or the public? [illegible]

In this way and by these means have the managers killed their own scheme [illegible]

The wholesale souvenir distribution may be looked upon as at a climax [illegible] The blame of the entire scheme may possibly rest with the audiences of New York, but the doing away with it remains with the managers.

Mr. Campbell's Invitation.

Bartley Campbell has issued a call requesting all persons having claims against him to meet at the Fourteenth Street Theatre on Saturday next at 11 A. M., where an early settlement of proved and legal claims can be arranged. He and his counsel will be present. Mr. Campbell says that nearly all of his companies have done remarkably well this year with the single exception of Paquita. He says he is over $44,000 ahead, and has over [illegible] in New York City real estate, besides some other property at Staten Island. In addition to this, the income from his companies' performances and other royalties bring him in a large sum of money, and all he now needs is a little time to perfect, protect and carry out his [illegible] undertakings. His lawyer will address the meeting and give a clear outline of Campbell's proposed plan of [illegible] outstanding affairs, etc.

At the Theatres.

The people who visited the Academy of Music on Monday night and witnessed the latter appearance of Signor Salvini and Edwin Booth in Othello, will have reason to remember it vividly as one of the most eventful dramatic representations of this decade. The audience began arriving early, and the insufficient facilities for entrance caused a crush for an hour and infinite discomfort. There was but one door through which the throng could enter, and it was to late comers like getting the proverbial camel through a needle's eye. Mr. Booth as Iago was the first to enter the scene. He received a right royal welcome, and an equal measure of applause was forthcoming for Signor Salvini when in the turban and robes of the Moor he appeared upon the stage. The enthusiasm kept at a high pitch throughout the evening. It took the form of numerous calls before the curtain for both tragedians, and prolonged cheers after the great fourth act and at the close of the play.

The earlier scenes were somewhat tame. The stars seemed unaccustomed to each other's "business," and there was a corresponding lack of unity in their efforts. Mr. Booth, who has been acting in small theatres, had not struck the gauge of the large auditorium, and on this account and also because of an over-hasty delivery, many of his lines were virtually inaudible beyond a few seats from the stage. Iago at best is an ineffective role, so far as the dramatic quality is concerned. It is possible for the actor to clothe it with intellectual subtlety, snake-like cunning and sinuous grace—further than that his range is restricted. Othello, in the hands of a fine actor, towers high above the scheming ancient, and no matter how well the latter may be played it is invariably overshadowed. And so it was on Monday night. In spite of the disadvantage of acting with an Othello who speaks in a strange language, Mr. Booth threw all his art into his work and gave Iago a performance of cameo-like sharpness. All the effect that it is possible to extract from the role he attained, and in the minds of thoughtful play-goers the incisive work he did, especially in the fourth act, was in every way worthy of his fame. Salvini's Othello is a remarkable exhibition of tremendous power and histrionic genius. It is as resistless as the avalanche, as fierce as the whirlwind. Shakespeare wrote this play to illustrate the fearful influences of jealousy upon the human heart, and in Salvini the idea has a vigorous, if somewhat brutal, interpreter. The grandeur of this great barbarian's passion, the awful violence of his rage, the appalling depth of his despair are terrible in their realism. It is impossible to analyze this massive portraiture. It is essentially human, and it sweeps down the barriers of criticism like a flood. In the scene where Othello's breast is pestered by the asp and he falls upon Iago as if to tear him limb from limb, the tremendous physical force of Salvini, the awful truth of his acting, thrilled the house and sunk Booth's subtle merits into insignificance. The public eye and ear are always more susceptible to such appeals than to the quiet beauties, the fine subtleties of classic, intellectual acting. But it was a splendid performance, and those who witnessed it and enjoyed the privilege of contrasting the methods of the greatest tragic actors of the day will not soon forget it. The supporting company was far above the average, and they succeeded in lending additional interest to the representation. Marie Wainwright was a sweet and pretty Desdemona, Mrs. D. P. Bowers acted Emilia's one effective scene with praiseworthy earnestness and declamatory power, and Barton Hill was excellent as the Doge of Venice. C. W. Coulcock's indistinct enunciation detracted from his otherwise admirable personation of Brabantio. Alexander Salvini was a handsome Cassio, and he acted the drunken scene very naturally. Some attempt was made to mount the play carefully, but the sets were all old friends to frequenters of the Academy and the supernumeraries were badly drilled. On Friday night the tragedians will appear in Hamlet.

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A successor to Adonis? That is yet to be proved. The first production in this city of Arcadia, Gill's new burlesque, fresh from Boston, took place at the Bijou Opera House on Monday night. The audience was by no means large—that is, all the seats were not occupied—though a peep through the doors, revealing a large standing crowd, would have led to the belief that the house was jammed. There was a good deal of laughter over Arcadia, but some of it was derisive, and was called forth by horrible punning and vigorous shaking of the chestnut-tree. The critics of the dailies have condemned the music, arranged and selected by John J. Braham; but it is sweetly tuneful, and will be better liked as it is oftener heard. Some of the numbers were repeatedly encored. Stupid is a mild name for most of Gill's dialogue; trite sayings and inane burlesque of tragedy lines abound. There was a very pretty chorus, richly attired in changing guises, and the songs were well sung and the marches well done.

Arcadia is founded on the nursery story of "Tom, Tom, the Piper's Son," and a live pig with which "away he run" is introduced. There was some curiosity to see Lizzie St. Quinten, who may almost be said to be a newcomer here. Miss St. Quinten appeared in the role of Tom, and made a very robust boy, indeed. She is neither young nor handsome, but shows herself a mistress of stage art. Rather heavy in build, her action is a little slow. Miss St. Quinten has a strong soprano voice which easily fills the little Bijou; but it is not very sympathetic in quality. Still, it blends nicely with others. Especially was this noticed in her snatches of duets with Miss Richardson. While Miss St. Quinten might have created a more favorable impression on Monday night, it is possible that she may improve upon acquaintance. Hattie Delaro, as Trumpetta, had little to do except display a lithe, supple figure clad—or unclad—in side-shirt and black tights. Her singing, though her voice is not over strong, was rather pleasing. Hattie Richardson's Bulbul, Trumpetta's daughter, was the most pleasing performance among the ladies. She was arch, demure and coquettish by turns, and her singing was charming. Ada Boshell was piquante and naive as Little Sallie Waters, and her dancing especially was admirable. Her versatility was shown in a neat bit as a ballet-dancer, and as Chicago, the goddess of grain. Florence Thropp, once a favorite here, and of the well-known Thropp family, has developed into a shapely young woman. As Captain Clubber, she led the rollicking of the policemen; and a dainty bit of comedy she was. As Locrella, Trumpetta's lover, Edmund Goodwin had little to do but pose, and she did not fail short in this. Allen Hosmer was a buxom, if not imposing, Piper's Wife. She was not in good voice, at least in the first act. Her solo in the second act was rather well rendered. George Richards, as the terrible Pogowog, bore a good deal of the work on his stooping shoulders. Mr. Richards is a quaint comedian, a little bit inclined to mugging—but the fault may be condoned in burlesque. He appeared in several guises, but was especially comical as the Irish gardener. There is room for elaboration in Mr. Richards' role, and he will no doubt take advantage of this as the burlesque advances in repetition. Mr. Gill personated the Piper, arrayed in Scotch garments of faded hues. He made a very good Scotchman of the antique type—many of whom we even see at Caledonian gatherings in this city. In a police-court scene Mr. Gill was the ringleader in a riot of horse-play that at times approached the disgusting. As a whiskey-drinking, bribe-taking Dutch Justice, John W. Ransone was an able and athletic second. Mr. Ransone was also permitted to lug in his specialties and do his faint echoes of Emmet. They seemed to please the greater number of the spectators, and the Dutch comedian no doubt felt convinced that he had made a hit, Pogowog's four minions revealed the familiar Clipper Quartette of minstrel and vaudeville fame. Their singing was much applauded, while as to their specialties, they were a "variety show" in themselves. During the second act Mr. Gill sang, with comical effect a travesty on the Titwillow song, with the refrain "Hic-hiccough, hic-hiccough." A feeble and unsuccessful attempt was made to call the author of Arcadia.

Of the scenery, the two transformations were especially fine—to wit: Garden of Trumpetta's Palace, in Act I, and Mephistophele's Country-Seat, in Act II. These were credited to Harley Merry and J. Schell, but as to who was who, or which was which, the programme did not state. John J. Braham led the orchestra, and kept voices and instruments well in hand.

Arcadia lacks the central figure of Adonis, its predecessor. If it is destined to survive, it will be through a great many departures from its present form. Mr. Gill bears this relation to the burlesques he boasts of: he furnishes the string upon which hundreds of glittering beads are strung. These beads crowd one against another, and the string is seldom or never seen. Many of the beads upon his present string are lustreless. As he has little to do with furnishing the beads—or at least furnishes too many of the lack-lustre quality—the management that builds upon Arcadia becoming a Bijou success must ever be on the lookout for bright specimens to replenish the string—something that will make it scintillate. Gill's burlesques must be ever-changing to make them endure.

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Fanny Davenport had a gratifying reception on Monday at the Star, where she began a fortnight's engagement that is to bring her last season with Fedora to a close. The theatre was very prettily decorated with palms, plants and flowers. They lined the entrance and lobby and gave a festive look to the boxes and proscenium. There was a large and attentive audience, which testified its approval of Miss Davenport's powerful and finished characterization with hearty, spontaneous applause. Her acting has certainly improved beyond the point of excellence which she originally arrived at and reached in this role. Many little artistic touches have been laid on here and there, all of which go to heighten the general effect and develop new traits in the character of Sardou's Russian Princess. The only fault worth mentioning in this magnificent performance is the actress' tendency to speak the unimportant lines with undue rapidity and a lack of appropriate emphasis and inflection. This tendency is the more noticeable from the fact that Mr. Mantell, as Loris, errs in an opposite direction, in some of the most exciting and passionate passages being painfully slow and irritatingly deliberate. In other respects, however, he is quite as good as before, if he has not—like the star—added new beauties to his work. Miss Davenport's gowns are exquisite. They are triumphs in the way of artistic costumery. Perfectly modelled, original in design, they form a perfect study of grace, tastefulness and beauty. And if Miss Davenport be without a rival on the stage in the matter of dress, it is equally true that there is none who can wear a handsome garment with an equal air. The company is the same as supported her before. Mr. McDowell is somewhat stagy and heavy as the French attache Serieux. Marie Sheldon plays the Countess in a horribly monotonous fashion. Edgar Davenport has improved as Vladimir's valet, and Eugene Jepson gives Gretch the popular attributes of a lynx eyed, quick witted detective. The play is nicely set at the Star. The scenery is better than we are accustomed to see on its stage, and the furniture is quite sumptuous. Miss Davenport's engagement promises well, for there is a brisk demand for seats.

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Rose Coghlan is pleasing good-sized audiences at the Windsor as Joan Trevenna in Our Joan. The bluff, honest nature and ruddy beauty of the light house maiden find in this accomplished actress an admirable representative, and her performance and the play, too, please the East-siders mightily, to judge by their liberal attendance and their applause. W. A. Whitecar is a manly and handsome Arthur Meredith, and Florence Robinson offers as Lady Ruth Burney a sharp timbred contrast to the country-girl whose life she manages to make miserable. Martin Trevenna is well done by C. A. McManus and Luke Martin is good as Joe Pengelly. Captain Brandon is excellently played by B. R. Graham. Miss Coghlan's present company is far better than that which surrounded her when she was last seen here. Minnie Maddern in In Spite of All is the attraction engaged for next week at this theatre.

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Robson and Crane with The Comedy of Errors packed the Grand Opera House on Monday night with a better class of spectators than usually attend a popular-price place of amusement in this city. There were some hitches in the movement of the heavy and elaborate scenery, but otherwise the piece moved smoothly, and gave unbounded satisfaction to the audience. Mr. Robson and Mr. Crane as the two Dromios were as amusing as ever, while Mr. Harris and Mr. Handyside as the Antipholi were excellent. Selina Fetter played Adriadna with force and intelligence. The other members of the cast were efficient.

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Alone in London at the People's Theatre is drawing very large houses this week. The melodrama is capitally acted and effectively mounted. The heroine is played with excellent effect by Cora Tanner, and the other principal parts are well done by W. J. Ferguson, H. B. Phillips and William Herbert. The old sluice-house scene is received with great applause. Next week Tony Hart in The Toy Pistol.

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Hazel Kirke was played at the Third Avenue on Monday night to a fair house. Lottie Blair acted the heroine with feeling and intelligence, and Fenwick Armstrong gave a strong personation of Dunstan. Arthur Sprague as Arthur, Graham J. Henderson as Pittacus, and W. S. Cahill as Barney all did good work, while Dolly Dutton was prettily acted by Merri Osborne. Ada Gray in East Lynne will be the attraction next week.

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Our Society, which has made a very favorable impression upon large and cultured audiences, is of necessity to be taken off the Madison Square stage on Saturday night, the company going to Boston to play the following week. Richard Mansfield and a cast from the Boston Museum open the Monday following in Prince Karl, a new comedy.

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The Captain of the Watch and The Palace of Truth will bring the regular season at Wallack's to a close on Saturday. Next week the McCaull Opera troupe are to produce for the first time in this city Dellinger's opera comique, Don Cæsar.

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Evangeline's run at the Fourteenth Street ends on Saturday, when Mr. Rice takes a benefit. The attractions of the popular extravaganza will be augmented in various ways for this occasion. On Monday Effie Ellsler appears in Woman Against Woman.

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One of Our Girls goes smoothly along at the Lyceum, pleasing the public and spreading the popularity of Miss Dauvray and Mr. Sothern.

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The last nights of The Leather Patch and the season at Harrigan's Park Theatre are attended with crowded houses. The season terminates on Saturday night.

The Musical Mirror.

A very good performance of The Mikado is that given by John Stetson's company at the Metropolitan Opera House. The stage-setting is superb, the band very good, the chorus powerful and well trained, the costumes gorgeous and the principal artists, for the most part, excellent. Mary Beebe is a charming little Yum Yum, with a pure, clear soprano voice and a very nice style—pretty withal, and sympathetic. Agnes Stone is by many degrees the best Pitti Sing we have heard. She has a most enticing mezzo-soprano voice, sings delightfully and acts with the utmost grace and delicately comic fun. She, also, is very nice-looking. The audience evidently took the same view, for on Monday night the recalls were numerous and the flowers plentiful. Alice Carle, the Katisha of the cast, has one of the most beautiful mezzo-soprano voices possible—rich, pure and *trainante*. She sings exquisitely, and acts pretty well. She, too, was received with enthusiasm, which she well deserved. Mamie Cerbi makes a pretty, cunning Peep-Bo, and is much applauded at her very funny exit in the second act. Roy Stainton is certainly the best Nanki-Poo of all. His voice is firm and sufficiently powerful, a little throaty at times, but always in tune. He sings well and acts fairly. Signor Brocolini is very effective as Pooh-Bah, but an unfortunate tendency to sing sharp mars the effect of an otherwise clever performance. J. W. Herbert's Ko-Ko is in the true spirit of eccentric comedy, and his clear enunciation of the words is greatly to be praised. In this respect all the artists are to be commended. There was no slobbering to be heard. All was clear and distinct. George Olmi was all that is needed as Pish-Tush, and sang his song as it ought to be sung, quickly and crisply. N. S Burnham, as the Mikado, sang and spoke with a brogue, and, to our thinking, burlesqued the character most unjustifiably. There is a great gulf between comic acting and mere buffoonery, and Mr. Burnham played the part in the manner of a variety actor—not that of a true artist. Not every one can keep within the bounds of good taste when the temptation to be funny assails them; but it should always be remembered that comic opera is not burlesque, and a certain reticence is to be observed, even in the most extravagant fun. The present Mikado is decidedly a vulgar potentate, who ought to know better. The size of the theatre dwarfs the operetta very much. Trifles such as The Mikado are not written on a large scale, and instead of gaining by increase of numbers they lose in effect. A miniature is not enhanced by being set in the frame of a great historical painting; nor will the dress-suit of a full-grown man set becomingly upon a boy. Gilbert and Sullivan wrote The Mikado for a small theatre and a moderate choral and orchestral force, and we do not want a steam-engine to keep a watch a going. John Mullally, the conductor, is, we are credibly informed, a very clever musician. Nevertheless he takes most eccentric liberties with the time of various movements, notably the march in the first act, which is altogether too fast; also the "ensemble" after Pitti-Sing's solo, and in many other places he diverges materially from the time set by the composer, as heard by ourselves at the Savoy Theatre, London. A careful study of the difference between *allegro con brio* and *allegretto* would be useful, and a march founded on a subject closely resembling a *chorale* should not be rushed as if it were a galop. Nevertheless, this present Mikado has many merits and few defects, and is well worth public favor.

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Still the Gypsy Baron at the Casino, and still good houses. This theatre is so deservedly popular and so renowned for the manner of doing things that the public will flock to see anything, confident that, at all events, the thing will be done for all it is worth, and even more than it is worth—as in the present case.

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Pinafore has proved a real attraction at Koster and Bial's. Good music, clever artists, pretty girls, a reliable band, and creature comforts of the best, make this resort one of the most attractive in the city.

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Ella Baldanza, a well-known and vocalist, will have a benefit at Chickering Hall on Saturday afternoon, May 8, at which she will be assisted by most of the leading artists of the musical circles. Mme. Baldanza should have a full house.

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The Feis Ceoil and Sennachas of the Society for the Cultivation of Irish Music and Literature, in the original Erse tongue, gave a very pleasant entertainment at Steinway Hall on Tuesday evening last. Lizzie Seymour, a charming contralto, sang the well-known "Cailin Dhas Cruit Na-m-bo" in a simple, pure manner, showing a most sympathetic voice. Fred. Harvey sang Benedict's "Eily Mo Mhuirnin" admirably in a rich tenor. Carrie Hun King displayed a brilliant light soprano in McSwiney's "Song of a Bird" (Abhran Chum Ein), which is bright and lively, but by no means strong in local color, showing much more of the modern school than the poetry calls for. Inez Kinsale, *nee* Juanita Carusi, repeated the success she made some years ago as a Druidical harpist, and looked very interesting in her ancient costume, minus the coronal of shamrock which used to grace her brow in days gone by. The whole evening's entertainment was most creditable to the society.

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At the Union Square Theatre Pepita abates nothing of its attraction. Lillian Russell's exquisite singing and Edward Solomon's sterling music put before the public with that liberal stage setting for which J. M. Hill has made a name, together with the strong cast and excellent band, have made this operetta the success of the season.

Brooklyn Amusements.

Denman Thompson's new comedy, The Old Homestead, is a continuation of Joshua Whitcomb, and it sticks so closely to its first part that during the first act there is a feeling of disappointment. The promise of something new is so feeble that the inclination is to let it severely alone. The play is in five acts, and the first is a mere dramatic skeleton, while the second, which originally was part of the first, is not much more interesting. The interest in it is partly due to the appearance of a tramp, who affords Josh Whitcomb an opportunity to do some acceptable moralizing. From the beginning of the third act to the close of the fifth, however, it is an uninterrupted series of delightful scenes, full of quaint expressions by the star and replete with sayings and doings, pastoral, pathetic or merry. The latter quality predominates. At the Grand Opera House last Monday night, the play drew a good house and imparted the most palpable of pleasure. It made an instantaneously favorable impression, which, by the time the third act was reached, had grown to such large proportions as to stamp it a pronounced success. George A. Beane as Cy Prime and Walter Lennox, Sr., as Seth Perkins had short parts, but they held themselves well in front of the company. Rachel Booth's Rickety Ann appeared only in one act. Her rustic dialect was not distinct enough to be appreciated. She looked well, but overacted. Chauncey Olcott tried his first speaking part since he left the Pepita company. He carried himself easily in the few lines he had to say, and sang two ballads with excellent taste and with less of the nasal tones which won him notoriety in this city not long ago. The piece was beautifully staged, one set, a church in New York City by moonlight, being particularly effective.

One Touch of Nature and Engaged constituted the bill at Miner's Brooklyn Theatre last Monday night. Mrs. Agnes Booth, Mrs. Thomas Whiffen, Olga Brandon, Etta Baker, Ethel Brandon, J. H. Stoddard, L. F. Massen, Frederic Robinson, Harry Holliday and J. P. Wilkes were in the casts, besides Robert C. Hilliard, an amateur actor of talent, who is winning his place in the professional ranks. The attendance was quite good, and J. H. Stoddard was called before the curtain at the close of the first piece. Mrs. Booth received two similar honors as Belinda in Engaged. After the second act of this play, Mr. Hilliard was presented with an immense stand of flowers, on which was hung a card bearing the words: "From your Criterion friends." Mr. Hilliard is co-manager of the Criterion Theatre. Splendid scenery was provided for the two plays.

Hoyt's Tin Soldier proved as acceptable, last Monday night, to the patrons of the Park Theatre as have his Bunch of Keys and Rag Baby. The spectators filled the theatre, which fact once more attests the popularity of the author, for Brooklynites do not take promptly to new plays as a rule. The company is an excellent one for this piece, and all of its members deserve a special mention, as follows: Amy Ames, Marian Elmore, Isabel Cole, Flora Walsh, Fannie Batchelder, James T. Powers, George T. Boniface, Jr., Paul Arthur, James H. Dyar, Gus Hennessy and W. S. Taylor.

Effie Ellsler repeated her production of Woman Against Woman to a goodly number of people at the Novelty Theatre. She has a large number of friends in Brooklyn, who never lose an opportunity to show their regard for her ability as an actress and their appreciation of her play.

The Criterion Theatre managers are trying a Spring season of Gilbert and Sullivan's old operas. Patience was the first last Monday. It did not attract any more than a fair audience. It was pretty well sung. Dora Wiley and Alice May, as Patience and Lady Jane, respectively, carried off the honors, the latter being especially successful. The other parts were distributed as follows: The Colonel, L. W. Raymond; Bunthorne, W. H. Seymour; Grosvenor, Hal Stevens; the Duke, Eugene Clarke; the Major, H. L. Rattenberry; Lady Angela, Alice Vane. The choruses were fair, and the costumes nothing extra.

Tony Pastor's Travelling company opened at the People's Theatre last Monday night to almost "standing room only." They gave a splendid show, and Tony Paster set 'em wild.

Storm-Beaten had only fair business at the Lee Avenue Academy of Music. The performance went nicely, but Brooklynites seem to tire of the play.

Hyde and Behman's patrons turned out in large numbers to see a "Double Vaudeville company." It pleased immensely."

NOTES.

Odds and Ends, a hodge-podge of enjoyable nonsense, is given at the Standard Museum this week.

At the Grand Museum, the attraction since last Monday is styled the "Union Square Theatre company in Only a Woman's Heart."

Aimee substituted Mam'selle for The Divorce Bill last Saturday night at the Criterion. Business reasons.

John P. Smith lost $1,000 with his Duff Mikado venture at the Academy of Music last week.

Edwin Arden has obtained legal permission to abandon his name (Hunter Pendleton Smith) for his professional cognomen.

T. H. Winnett and Louis M. Frey have leased the People's Theatre for next season. Frey is assistant business manager under the present management.

The lithographers at the Brooklyn Theatre have had a strike. They were given orders for tickets instead of the tickets themselves. Manager Hamilton states that he has discovered that one of the men sold half of the tickets given him for twenty-five cents apiece.

A benefit has been arranged for the Central Labor Union of Brooklyn at the Grand Opera House May 24.

A benefit for Kenward Philp's widow is being talked about. So far, however, it seems to be all "wind."

The Nick Roberts-Gardner Circus, with two rings, opened on well-known grounds last Monday afternoon for a season of four weeks at cheap prices,

It was "Stock Exchange night" for Robert C. Hilliard at the Brooklyn Theatre on the 27th.

The project of a theatre at the Fifth Avenue Rink has fallen through—for want of cash, it is said.

Charles McCarthy, on the 19th, at the Park Theatre, refused to play unless he got $120 back salary from the manager of the Hot Water company. The manager claimed $100 for Mrs. McCarthy's travelling expenses. They came to no agreement, and after a wait of nearly half an hour between the first and second acts, the performance proceeded without McCarthy.

Professional Doings.

—Alfred Joel sails for Europe next Tuesday.

—Ada Gray opens at the Third Avenue Theatre next week.

—Nat Goodwin closes his Skating Rink season in Chicago on May 17.

—Gus Williams closes his season at Havlin's Theatre, Cincinnati, in May.

—John Hazelrigg has been engaged as leading support to Bertha Welby.

—It is said that the Judic season ended with financial loss to Maurice Grau.

—Lillian Thorpe invites offers for next season. Her line is emotional parts.

—An opera and minstrel company is wanted for May at the Howard Opera House, Malone, N. Y.

—About $14,000 worth of tickets have been already sold for the May Musical Festival in Cincinnati.

—Douglass White has secured A Prisoner for Life and Storm Beaten for the museums next season.

—Willard Brigham, who is playing heavy leads with Joseph Haworth, will be at liberty after June 1.

—Marie and Carlos St. Aubyn, now with the Adamless Eden company, will be at liberty after June 1.

—The Princess Opera House, Winnipeg, Manitoba, is undergoing general repairs and re-decoration.

—Francis Gaillard, baritone, and Alice Gaillard, contralto, are at liberty for the Summer and next season.

—The new opera house at Texarkana, Texas, is managed by J. E. Rielly. It is handsomely furnished and shares only.

—Ida Van Cortland will continue to be starred next season by Albert Tavernier in a repertoire of standard successes.

—S. H. Cohen's company, in The Long Strike, opened under very favorable auspices in New Haven last week.

—Passion's Slave, John A. Stevens' drama, will have a spectacular setting next season. T. H. Winnett is booking it.

—It is quite probable that there will be a Spring and Summer season of comic opera at the Spanish Fort, New Orleans.

—Manager Gustave Amberg, of the Thalia Theatre will sail for Europe on the steamer *Fulda*, of the Bremen Line, on May 12.

—A small army of men are at work on the Casino roof-garden, which is to be opened early next week, should the weather permit.

—Berrie Jarrett has been tendered a benefit by his numerous friends. The event will occur on some Sunday evening in the near future.

—Addie Cumming, the soubrette, formerly with Lester and Williams' Parlor Match company, has joined Cedric Hope's Engaged company.

—Jesse Williams will conduct the orchestra on the occasion of the anniversary of the Actors' Fund to be held at Wallack's Theatre on June 6.

—Marshall P. Wilder will leave for Europe on the *City of Rome*, of the Anchor Line, on next Wednesday, and a party of his friends will accompany him down the Bay on the steamer *Laura M. Starin*.

—Thomas Canary contemplates organizing a farce-burlesque company to take on the road next season, and has already engaged M. H. Rosenfeld to produce a piece of that order for him. Mr. Canary will sail for Europe on May 15.

—Rudolph Aronson has closed arrangements with H. C. Bunner and William J. Henderson for the translation of Audran's Serment D'Amour, the original orchestration, costume plates and scenery plots of which are in his possession.

—The money, $2,700, realized by the John A. Mackay benefit, last week, has been put into bank for the benefit of the six year old son of the comedian, Jackey, with Mrs. Mackay as its trustee. Interest and principal will remain intact until the boy has attained his majority.

—The McCaull Opera company, at present playing a repertoire of The Mikado, Black Hussar and Queen's Lace Handkerchief in Chicago, is now in the second week of its six weeks' engagement at the Columbia Theatre, after which it will close the season with a short engagement at the Boston Museum, opening May 31.

The Giddy Gusher.

I have been observing Professor Gleason and his methods, and I come to the conclusion that his is the most successful form of government for man as well as beast. The introduction of that cunning little upper-lip strap that pinches half the wearer's head off when he hoists his heels would make the marital condition quite blessed.

There wouldn't be so much kicking in theatrical companies if Gleason's back-action crupper and sanitary surcingle was known to managers.

The plan of the boomerang is the one on which to build a happy home. Once let a man know that the stone he throws will come back and break his own head, and bricks will soon cease to fly. If you mend your husband's trousers with pins, you won't be sat on in a hurry. Let these men once learn that to make things unpleasant for you will be to hurt themselves, dear woman, and you've got the pull. The family horse will come down to a safe and easy gait and double harness will not be such a dreadful thing to go in.

* * *

Gleason takes a vicious brute, warranted to kick the liver-pin out of everyone who handles him. He slips on the persuader and invites him to use his heels. The first aggressive movement brings all the straps and pulleys into action. Mr. Horse thinks he's scalped; he knows some one has tried to break his jaw, and he looks out for his enemy. The instant he understands he's kicking the top of his own head off, his kicking days are over. Yes, dear girls, adopt the Gleason method of control and your comfort is assured.

* * *

I knew a man not many years ago—balky, bad-tempered, a chronic kicker. His record was fast, but nothing he had ever done justified the opinion he had of his own speed. That he was put on earth to show his points and paces and never to draw a pound, he firmly believed. It fell to one unhappy woman's fate to handle this lad, and a lively time she had of it. She never knew where she was, nor what was going to happen; he had more moods and tenses than a High School grammar. Gentleness, kindness, persuasion were thrown away, and the poor woman was discouraged. But one day she was taught a lesson by an old market-woman. It was over in New Jersey, and Aunt Hannah had a horse as stubborn as a mule. There was no getting that nag to do a straightforward thing. It took the old lady three hours to go half a mile, owing to an infernal trick the horse had of backing. He would leave the stable, setting off as if his destination was the object of his life; but at the first hill he settled back against the dashboard and began the return trip with the wagon on his wrong end.

Hannah worked faithfully with mild ge-yeps and hud-dups and persuasive pulls at the reins. She would climb out and lead him a rod; he'd go two more on his own account, and then back a quarter of a mile.

* * *

One day the old lady saw a neighbor coating the top of his fence with strips of tin that bristled with gleaming rows of tacks. A bright thought struck her; if the cats were opposed to a little strip of this invention, what couldn't she effect with a square yard of it!

That day saw a coat of mail put on the front of the old market wagon. Aunt Hannah bought a big piece of cat-dissuador and nailed it carefully where it would do the most good. Bucephalus was hitched up and went off, as usual, in fair style. At the usual hill the usual business occurred. Mr. Nag settled back with a mighty hump. He struck the invention and a galvanic shock streaked up his spinal column to his ears. Of course, he didn't think he did it himself to himself. After a mile or two he tried it again, and finally it struck him that backing was unpleasant business and he held to his course like a lamb.

* * *

Maria saw this operation, and it comforted and sustained her with new hope. The virtue of tacks and tin had never occurred to her before. She went home determined on a new line of action. She began a most aggressive life. She dealt the kicker a dose of his own medicine, and she kept it up for awhile; but, being of a loving nature, enjoying peace, this warfare was unpleasant. She went over to Jersey to see if tacks and tin were permanent reformers, and she met a hearse coming from Aunt Hannah's door. The old woman was undergoing the process of planting.

"She died of disappointment," said a neighbor. "You heard how she got round that balky horse?"

Maria said she had seen the whole thing.

"Well," continued the historian, "for a month she had the upper hand; but one morning she drove out of the barn in a more than usually triumphant manner. She reached that hill and never in her life did she get such a setback. It landed her on her beam-end. Dang went Bucephalus against the dash-board; what cared he for tacks any more? Aunt Hannah crawled up and looked over—the balky brute gave a horse-laugh, flung up his tail and showed the astonished old lady a piece of sheet-iron neatly riveted on under it. She fell back paralyzed as the sheet-iron, and the tacks came together like a pair of cymbals. Some said the collision injured her spine; but I know it was disappointment she died of," concluded the neighbor.

* * *

Maria crept back, like a bird with a broken wing, to her nest. She took in the tacks. Ichabod should never, on her account, shingle himself with sheet-iron. She would at least save herself from a death by disappointment. There was safety in flight, and when the balky one came home to his oats, he found an oat that told him to kick to all eternity; he could never do that one lone woman any more harm.

This little story should not discourage you, girls. Go study Gleason, and see how the thing can be done—with a little nerve and a little strap.

* * *

The dear old folks in the Forrest Home are at it again. The Eminent Edwin was not a jovial party, and it seems as if his gift had a special attachment of dissension. As his life was one of much domestic warfare, so to his Home there clings a contentious spirit.

Perhaps the residents of this place publish their wrongs oftener than those of other institutions; and they really are no more than the guests of other Homes, hospitals and asylums, only we hear of them more frequently. But I incline to believe that the dowagers of the profession must necessarily be a hard party to get on with. Just imagine Mrs. English, Mrs. Burroughs, Mrs. Cantor and Dora Shaw sitting down with their knitting of a pleasant afternoon:

Mrs. Burroughs: "This reminds me of just such another day when I left New York in a hurry to answer a telegram from Forrest. He was to open in Cincinnati, and Mrs. Barrow was taken ill. I played Lady Macbeth with one rehearsal. It's a fact, my dears."

Mrs. English: "Twenty wouldn't have made it any better. I imagine I see you as Lady Macbeth. Why, dear, you haven't force enough for the character. When The Three Fast Men dropped, English put up the legitimate, with Proctor. I played the entire round."

Mrs. Cantor: "Come, now, my dear, that's too silly."

Mrs. English: "What?"

"Mrs. Cantor: "I don't say you didn't go on for 'em, but the supposition that you played them is quite out of the question. You were always too small. Now, when Eddy had a great run of three consecutive nights at the Bowery in Macbeth, Horace Greeley said——"

Mrs. Burroughs: "Horace Greeley, indeed! Why, my dear, he was the agricultural editor of the *Tribune;* he never meddled with the drama. What should he say of you and dramatic art?"

Mrs. English: "He could say a great deal of dramatic art and not mention your Lady Macbeth, I should say, my dear."

Dora Shaw: "Come, come, my dears, let's talk of something pleasant. When I played Camille in St. Louis——"

Burroughs, Cantor and English: "Oh, yes; we heard of that. It's not worth while talking of that event; that's ancient history."

Dora Shaw: "Oh, is it? Camille is a much more recent creation than Lady Macbeth. I'm the baby of this establishment when you come to age."

Omnes: "You look it. By the way, it was very good of Helmer to send that barrel of Pulchra Americana. I saw it rolled in this morning."

Mrs. Burroughs: "Much of it will reach us! Sheppard will use it to whitewash the barn."

Dora Shaw: "He may need it to whitewash himself."

Mrs. Cantor: "He's a Whited Sepulchra Americana now."

* * *

Here all the ladies join issue on Sheppard and forget professional troubles; but it's utterly impossible for a group of superannuated actresses to sit down and re-live their pasts without clashing, and I imagine the Forrest Home must be as good as Harry Hill's for sparring matches.

* * *

I remember seeing, in an insane asylum, several years ago, two ladies—the one a sister of Theodore Frelinghuysen, and the other a Mrs. Sallie French. Both had been beautiful women and reigning belles in Washington in their youth. The awful affliction of insanity overtook them. One had a mild form of dementia, but poor Mrs. Judd was often violent and always entirely insane. One was a stout, portly, lame woman, whose lameness was caused by her wearing bundles of newspapers in her stockings and tied about her legs. The other was tall and spare, and swift in movement as a panther. Her incessant talk was meaningless, and there was but one point on which she retained the least ray of intellect. Mrs. French would come tramping in to her favorite rocking-chair by the heater. Mrs. Judd would be sweeping up and down the room. Mrs. French would untie her bundle of papers and go direct for the Washington intelligence. Then immediately she began to talk of some bygone festivity; Mrs. Judd would draw near. Then would flash an old-time fire into her faded eyes.

"I was there," she would say.

"Oh, I beg your pardon; I do not recollect that you were," responded Mrs. French. "I have an excellent memory."

"So has a copperhead snake," retorted Mrs. Judd.

The war of words would rage; then would come a clash and the attendants would sail in from all quarters and save Mother French from the ire of Mrs. Judd, who would swim smilingly off to a window uttering some idle words about the moon or corn-bread.

* * *

I don't believe women, sane or insane, ever get to talking over old times and their position in the world of fashion or art, that they don't come to loggerheads. Therefore the Forest Home must witness some fine old disquisitions on the relative merits of Lady Macbeth as done by Burroughs, Cantor, English and Co.

Yours GIDDY GUSHER.

Professional Doings.

—Blind Tom is appearing in concert this week in Philadelphia.

—Lillian Lewis is reorganizing her company which lately stranded.

—Paddy Ryan has closed an unsuccessful season with Terry the Fox.

—Julian Reed, brother of Roland, may star in Cheek next season in the museums.

—Elliott Barnes has written a comedy for Pat Rooney, in which the latter will star.

—The Young Mrs. Winthrop company closes a six months' road season at Shamokin, Pa., on May 1.

—The mother of Charles L. Banks, the minstrel, was killed at a railroad crossing in Chicago last Friday.

—On her next tour of this country Mrs. Langtry will be supported by Charles Coghlan and Henry Crisp.

—Katie Putnam will close her present season next week. Her next tour begins in the West August 18.

—Ben Tuthill has succeeded Paul Nicholson as general agent of Stetson's Mikado company managed by Maze Edwards.

—On Saturday, May 8, Blanche Curtise appears in Only a Farmer's Daughter for the benefit of the Wilmington, Del., Knights of Labor.

—Lester and Williams were unsuccessful with their Parlor Match in New England and have brought their company back to town.

—Harry F. Dixie and his wife (May Leyton) have joined Adelaide Randall's Opera company. The latter replaces Helene Harrington.

—Among the bright little theatres springing up in Texas is the Henry Opera House at Huntsville. It seats 500 and is for share or rent.

—Samuel Alexander, of Hartford, Ct., for the past few seasons in advance of Kate Claxton, will spend the Summer in this city, using his superior judgment in green diamond arbitration, having been appointed an alternate umpire in the Eastern League.

—The Leland Opera company opens the new Hennenauer Summer Theatre, Columbus, O., on May 24. The engagement is for three weeks.

—Will C. Cowper has received an offer from Michael Gunn to play a six weeks' engagement of Blackmail in England, opening in Liverpool.

—For the present the address of F. F. Schrader, the new manager of Pope's Theatre, St. Louis, is care of A. C. Moreland, 54 Union Square.

—It is reported that George Thorne, the Ko-Ko of D'Oyly Carte's Mikado company, has been engaged by E. E. Rice for next season.

—The Law and Order League did not record a single arrest in Cincinnati last week, and the local managers are proposing to celebrate the occasion.

—Oliver Byron will play only The Inside Track next season, discarding all his other plays. Mr. Byron claims that this is his most successful season in eight years.

—High society amateurs in New Orleans are this week producing Gilbert and Sullivan's Sorcerer. The chorus alone comprises some sixty singers from leading church choirs.

—A. Durand and about twenty members of the Judic company have sailed for Rio Janeiro to await Bernhardt's arrival. Mr. Durand will be the treasurer of the Bernhardt tour.

—The sale of seats for the first nights of Erminie was opened at the Casino on Tuesday morning and in a little over two hours fully $3,000 worth had been sold for the first week.

—Harold Maxey, a well-connected young Texan, is to star next season in a repertoire of the standard drama. About a year and a half ago Mr. Maxey left the stage to practice law.

—Joseph Strasburger, junior of the firm of Herzog and Co., of Washington, cheap amusement purveyors, has leased the Virginia Gardens at Atlantic City, N. J., for the Summer, and will put in opera.

—Warm weather has broken out in spots all over the country. One day last week in St. Paul the thermometer registered eighty degrees. In New England the weather was especially warm, and theatrical business languished.

—The Bijou Opera company, with Adelaide Randall as the prima donna, is making a fine reputation in the South. Although a small company in numbers, its performances are of the first order. Next season the company opens a third exclusively Southern tour.

—Marc Klaw states it to be his belief that the closing up of the theatres on Good Friday night has killed Holy Week theatrically for all time, and is to have all his contracts with his people for next season so arranged that the company will neither play nor get salaries for that evening.

—E. D. Price writes THE MIRROR to deny that J. J. Wallace and George Osbourne have been engaged to support Celia Alsberg next season. The information was given a MIRROR reporter by Ed. Abraham, acting manager for Lewis Morrison and Miss Alsberg. Mr. Price says that Messrs. Wallace and Osbourne will remain with McKee Rankin's stock company.

—Albert Tavernier has become co-proprietor of the People's Theatre, Toronto, Ont. The house has a seating capacity of 2,000, and has new scenery. The house will be ready for opening about the middle of June, and popular prices will rule. A good attraction is wanted for the opening. E. S. Laughton is the business manager.

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Wanted, light opera co. week of June 28; cheap prices.
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PROVINCIAL.

BOSTON.

The week has been a most triumphant one for American art in the musical world. The American Opera co. came to the Boston Theatre in the face of many a sneer from the unbelievers, and the artistic triumph has been greater than Boston has ever experienced, while the financial triumph is almost as pronounced. I was told Saturday of the previous week that the house was nearly all sold in advance, but paid little attention to it and considered it talk for effect. But I found out my mistake early in the week. The houses were large from the start, and a shrewd observer could see at once that they were not paper houses. It is difficult to write fittingly of the series of performances, and not use statements that seem over-zealous in partisanship. I may as well confess that I did not go to the theatre Monday night till after nine o'clock, so little did I care for the performance as a whole. But once there, my conversion was speedy, and I remained till the fall of the curtain at twelve o'clock. And I did not miss any part of either of the other performances. I even sat through Orpheus and Eurydice twice. The conversion of Saul of Tarsus was no more immediate and complete than mine. Lohengrin was given Monday; Lakme, Tuesday; Orpheus, Wednesday, and Saturday afternoon; The Merry Wives of Windsor, Thursday; The Flying Dutchman, Friday; and the Marriage of Jeannette and the ballet of Sylvia on Saturday. I was familiar with Emma Juch's work, having seen and heard her when she was with Colonel Mapleson, notably in Martha, where she made a fine success, but of the other women I knew nothing, excepting of May Fielding, whom I had seen in a well-known New York [illegible] co. in comedy mostly. I expected to see a number of rather stagey amateurs. But the Ortrud of Helene Hastreiter undeceived me there. It was as full of genuine strength and dramatic fire. After this, I was more than half prepared for the beautiful vision of the next night, when Pauline L'Allemand made such a fine success of Lakme. Then came the tremendous success of Madame Hastreiter as Orpheus, one of the most perfect impersonations America has ever witnessed on the lyric stage. Her manner and method, her sentiment, her high range of thought, are profoundly and imposingly Greek; and when to these are added her splendid figure, [illegible] quite Amazonian in a refined way, the illusion produced was well-nigh perfect. I was pleased with Brandt's Orpheus. I was charmed with Hastreiter's. This is art in its highest phase, interpreted in its most artistic manner. But the grand strains of Gluck's music were not more effective in their Greek sentiment than the music of Delibes, in its Indian sentiment, as heard in Lakme, each being effective to [illegible]. Miss L'Allemand [illegible] as Mrs. Hastreiter was [illegible] The Merry Wives of Windsor [illegible] Jessie Bartlett-Davis made a decided success [illegible]

[illegible] It is due to [illegible] May Fielding, who took the part of [illegible] did it very prettily, both [illegible] William Hamilton's Falstaff was [illegible] Myron W. Whitney made a grand King [illegible] The Flying Dutchman [illegible] William Ludwig's Dutchman [illegible] Lohengrin [illegible] Boston Ideals [illegible] The Merry Wives of Windsor and Orpheus [illegible]

[illegible] continued during its third week at the [illegible] Museum. Its success has been decided. [illegible] The Mikado [illegible] with its fourth week at the Globe Theatre. Mary Beebe was out of the [illegible] and Mami Cerbi [illegible] the part of Yum-Yum. [illegible] third week at the Bijou, and several changes were made in the cast, though some of [illegible] Tony Pastor at the Howard. Claire Scott at the [illegible] and The Bag Baby at the Park. [illegible] Jeannette M. Thurber. Fanny Davenport, [illegible] and William Seymour occupied a box at the Boston Theatre to see Lohengrin.—Marie Jansen, of the McCaull co., has been in town several days. She [illegible] a box at the Globe with J. B. Mason on Monday night to see The Mikado, and Wednesday evening [illegible] to see Prince Karl, and Thursday [illegible] in a Boston Theatre box with Charles [illegible] to see The Merry Wives of Windsor.—[illegible] accompanied by his daughters, will give his [illegible] Wednesday evening at the rooms of the Young Men's Christian Association.—The spruce [illegible] E. Mayer was seen on Washington [illegible] last week. Ditto Henry E. Dixey. [illegible] John C. Freund.—Daniel Hurley, who has been [illegible] of the Boston Theatre for nearly [illegible] years, will have a benefit May 11, when C. W. Couldock and a good co. will appear in The Willow Copse.—Stuart Robson was in town during the week and was in the audience at the Boston Theatre Thursday evening to see The Merry Wives of Windsor. [illegible]—Josiah [illegible] is at the Coolidge House.—Manager Isaac B. Rich, of the Hollis Street Theatre, has returned from New York.—Harry [illegible] of Barton's Silver Spur co., is in Boston visiting friends. He has been re-engaged for leading business with this co. for next season.—Rachel Noah will have a benefit at Union Hall, April 30, when Lady Audley's Secret will be given.—It would seem that not [illegible] was paid to holy week in Boston, since the houses have been very large at the opera, and on Good Friday the house was next to the largest of the week, there being probably not more than a score of unoccupied seats in the orchestra and balcony, as far as I could discover. The house was literally packed on Saturday night, and a full night, too. But Boston is [illegible] musical, or aesthetic, which is the same thing.—The Handel and Haydn Society gave Elijah at Music Hall Easter Day, with the following people as soloists: [illegible], soprano; Gertrude Swayne, soprano; [illegible] D. Campbell, contralto; Gertrude Edmands, contralto; William Candidus, tenor; James H. Ricketson, tenor; Alonzo E. Stoddard, baritone; Jacob Benzing, basso; Carl Zerrahn, conductor; B. J. Lang, organist; B. Listemann, leader.—C. J. Connelly, of the Adams House ticket agency, informed me that a few days ago he received, from Yokohama, Japan, an order for six seats for the Booth-Salvini Othello performance at the Boston Theatre, the party ordering them being about to start for home and fearing to leave the matter till they should arrive.

CINCINNATI.

At Heuck's New Opera House, Our Irish Visitors, with Murray and Murphy as the joint stars, was presented through the week with fair success. The play itself is not of a nature to appeal to the better class of amusement-goers, and consequently the audiences were of the top-lofty order. May E. Foudre, a clever member of the co., is a sister of Belle Cole, the well-known concert singer. This week Nat Goodwin's Skating Rink, followed May 3 by the Mapleson Opera co.

The Lydia Thompson Burlesque co. in Oxygen constituted last week's attraction at the Grand, with the star in the role of Prince Fritz. Business during the engagement was only fair. The co. includes some clever people, notably Laura De Lange and Daisy Ramsden. This week Zozo, the Magic Queen, followed May 3 by Lester and Allen's Minstrels.

Reilly and Wood's Novelty co., at the People's closed [illegible], the attendance being remarkably good in view of the fact that the co. had only recently closed a successful [illegible] stay at this house. The musical sketch of [illegible] and Hanson and the Woods specialties were the features of the week. This week the Dashing Charlie [illegible]

Items: Gus Williams closes his season with his engagement in May at Havlin's.—Harry Lloyd, business manager of the College of Music, benefits 30th at the [illegible] with [illegible] Mendelssohn's opera, Son and Stranger, and one act of Sheridan's comedy, The Rivals, as the [illegible]—Manager James E. Fennessy, of Heuck's, [illegible] will not return until [illegible] The advance sale of season tickets for the May Music Festival, which closed 23d, realized $14,175.95, and as the expense of the affair will not exceed $20,000, it is probable that the guarantors will, during this year at least, escape an assessment.—The Zoo is at present being largely attended, and deservedly so.—Lou. Weed and George Floyd busied themselves past week here in the respective interests of Baker and Farron and Nat Goodwin.—Manager James Collins' wife, Martha Wren Collins, returned 24th, the Prisoner for Life comb. having closed its season.—Manager John Havlin will have a complimentary benefit at his theatre on May 3, and James Collins will supervise the stage department on the evening in question. By the way, I had almost neglected to state that for the sake of being *distingue* on the occasion, the irrepressible Jim will don that blue tourist jacket. Everything goes that night.—Messrs. Ward and Lynch, in their specialties last week at the Vine Street Opera House, were well received.—Manager James S. Hutton and his Battle of Sedan are still in the field.

PHILADELPHIA.

As might have been expected, the business of the past week has been distressingly bad. It is greatly to be regretted that so fine a play as Nordeck should have arrived at so inopportune a season. The Chestnut Street Opera House, which has had the honor of reintroducing the play to our notice, has a clientele that is governed by Lenten rules, and even the strength of this attraction failed to overcome the inexorable laws. I was charmed with Nordeck when first I saw it, and am glad to find it has even been improved by the alterations since made. The Waldemar of Frank Mayo is a creation that has to-day few superiors, and proves him an actor of the highest rank. J. H. Taylor, the only remaining member of the original cast, was very effective as Witold, Nordeck's choleric uncle. Kathryn Kidder gave a very fine performance of Wanda, and displayed a remarkable knowledge of stage business, but she seemed too thoroughly prepared to give a reason, enforced by argument, for everything she did, and both her reading and acting were too suggestive of the elocutionary school. Edwin F. Mayo is entitled to much praise for his very careful and excellent performance of the part of Prince Leo; but the remaining parts were in less competent hands than when first seen here. This week, Joseph Jefferson. May 3, Lotta.

Herne's Minute Men has completed its three weeks' run here and gone to Chicago where it will open May 3. The business during the past week, while somewhat light, was sufficiently good, by comparison, to prove the popularity of the play. Charles W. Vandenhoff retires from the cast, but his successor is not yet announced. Rosina Vokes appears this week, this being her third engagement at this house this season. May 3, John A. Mackay in Engaged.

At the Walnut Street Theatre Louise Balfe appeared in Dagmar. As I have already had occasion to speak of this play earlier in the season, I will briefly state that I find no reason to change my rather favorable opinions then expressed. The cast has been much improved, especially by the engagement of Frank Losee. Matt Snyder and Mollie Revel also added much to the attraction. The co. closed its season here on Saturday night and disbanded. This week Daniel Sully's Corner Grocery; May 3, Barry and Fay.

May Blossom has been the week's attraction at the Arch Street Theatre. The performance was just as good as ever, which is very high praise; but no performance could be to me otherwise than good when rendered by such artists as Georgia Cayvan, Ben Maginley and W. H. Crompton. A Parlor Match follows, and on May 3 The Private Secretary.

At the Temple Theatre The Little Tycoon still retains its wonderful drawing power, and promises to run successfully until the warm weather renders it necessary to close the house.

The season at McCaull's Opera House closes with a performance of Don Cæsar on Easter Monday night.

At the National Theatre Draper's Double Uncle Tom's Cabin co. has proved that the old play has lost none of its power to draw and to delight. This week Gray and Stephens in Without a Home. May 3, Frank C. Bangs' Silver King.

The Ida Siddons Burlesque and Specialty co. has been the attraction at the Central Theatre, and succeeded in bringing back to the house the patrons who were frightened away by the exceedingly didactic character of the previous week's entertainment. The Siddons co., which had not yet been seen here this season, is a very fair one, and some of the features were remarkably good, especially The Mikado Melange by Lou Sanford and the Bartlett Sisters. This week Harry Kernell's New co.

Items: A very good performance of Esmeralda has been the feature at Forepaugh's Theatre for the week.—J. B. Studley, supported by a strong co., will present Monte Cristo this week.—Kellar remains at the Arch Street Opera House only one week more, and then starts upon his tour. His business continues good.—The Eleventh Street Opera House continues to present The Little Fly Coon and many other attractive features.—The Japanese Village is still located in Horticultural Hall, and is crowded by visitors all the time. It is a delightful place in which to while away an hour or two.—At the Academy of Music we are to have this week a taste of grand opera as given by the American Opera co. The indications point to a pecuniary success.—On May 3, at this house, will be seen the two great masters, Salvini and Booth, and we are looking forward to a great dramatic event that will not only afford much enjoyment, but will be worthy of a place in memory. For both of these opportunities we are indebted to Messrs. Zimmerman and Nixon. Another great event of this week, of a vastly different character, will be the combined circus exhibition of Barnum and Forepaugh. The attendance will doubtless be enormous.—Harry Hawk has returned to his home in this city, after a twenty weeks' season in Bidwell's stock co. in New Orleans. He is enthusiastic in his praise of the stock system, and expressed much satisfaction concerning his recent engagement and all his then surroundings.—Charles A. McManus has been spending a week's vacation with his many friends in this city. It seems unnecessary to say how glad we were to see him, and what pleasant hours were passed. He has returned to New York to finish his season with Rose Coghlan.—The Forrest Home, or, rather, its management, has again become a matter of newspaper comment; but the testimony is yet too conflicting to warrant any statement concerning the merits of the controversy. If I find occasion to refer to this subject again, it will only be to render that even-handed justice which has so long been the policy of THE MIRROR.

CLEVELAND.

J. K. Emmet played to a splendid business at the Euclid last week, but the engagement was brought to a sudden close at the Saturday matinee, and the audience that filled the house was dismissed with the simple statement that there would be no performance on account of the indisposition of Mr. Emmet. Star and his co. left Saturday night for Pittsburg where they hope to open Monday.

The Banker's Daughter, at the Cleveland, has been doing a large business. Strong co. and the drama is mounted in first-class shape.

At the Academy the American Four Comedy co. played to light houses.

Scheming drew fairly well at the People's.

Attractions for this week are Rhea at the Euclid; John A. Stevens at the Cleveland; Box of Cash at the Academy, and Rip Van Winkle at the People's. Next week we have in the same order: Emma Abbott Opera co.; Baker and Farron; Kersands' Minstrels and Annie Lewis.

Memoranda: Boston Symphony concerts at Music Hall, 23d to 24th, were poorly attended, though the music was faultless.—Lew Weed is in the city ahead of Baker and Farron.—Manager Hartz returned from New York to-day.—James Shannon will be the treasurer of the New Park Theatre.

PITTSBURG.

The solemnity of Holy week threw a damper on the attendance at our various places of amusement, although some of the houses opened the week with well filled auditoriums, which fact was no doubt due to a liberal use of paper.

At Library Hall the Boston Ideal Opera co.'s business did not compare well with that done upon former visits. Two new operas were sung during the week—Maid of Honor and Adina—and they proved quite an attractive acquisition.

Zoo, at the Opera House, fared badly. The show itself fell way below expectations, and the attendance dropped below mediocre audiences after the opening performance. The scenic effects of the piece are very good, and the mechanical devices cleverly arranged. George H. Adams assumed the principal male character in a very satisfactory manner. The female part of the cast, with one or two exceptions, was rather weak.

"How bad is the show?" was the question put to Manager Williams at the box-office of the Academy one evening last week by a regular attendant. The handsome but bland manager said nothing—but sweetly smiled. Arizona Joe, supported by two very clever dogs and a go-as-you-please co., in a wierd and wild Western drama, was the attraction. The price of gunpowder has materially advanced in this section of the country on account of the reduction in the stock during the past week.

Lizzie May Ulmer succeeded in doing a very good business at Harris'. Her performance and that of her co. was very good throughout, and did not differ materially from that given upon a former visit.

Chalet's did its share of the average mediocre week's business. The attractions offered were not proportionately as strong as those generally found at this house.

Will Gillette at Library Hall this week. With this engagement closes Manager Parks's lease of this house, much to the regret of our amusement-going public. During his management of Library Hall Mr. Parks has made hosts of friends, both in and out of the profession, by his courteous and liberal treatment of all those with whom he has come in contact, and his retirement to private life will be accompanied by the best wishes of numerous friends and acquaintances.

J. K. Emmet was to open an engagement at the Opera House 26th. May 3, Atkinson's Peck's Bad Boy.

Chalet and Co. assume the management of Library Hall May 3, and will open with The Drummer Boy of Shiloh.

The Academy will have Sam Devere's Specialty co. for week beginning 26th, and on May 3 Si Perkins' co. John Dillon comes to Harris' 26th. A Mountain Pink, May 3: Wilbur Opera co. 10th.

Items: The eighth annual benefit tendered the local lodge of Elks will take place at the Opera House on the afternoon of 29th. J. K. Emmet, Harry Williams' co., John Dillon, Lizzie Jeremy, Chalet Museum co. and the Great Western Band will be the attractions.—The Ellsler-Weiss Mikado co. will open its season at Washington, Pa., May 24. Gertie Madigan, late with the Bennett and Moulton co., has been engaged for the part of Katisha.—A. J. Sheddon, late treasurer of Library Hall will assume the management of the Lillian Spencer co.—Dr. Mary Walker, who is at present in town, is nightly seen at some one of our theatres.—Manager Parks will be seen in New York next week.—An Ugly Women's contest at Chalet's next week will be quite an original attraction.—Sam Josephs, ahead of the United States Circus, is in town.—George Starr says that his opera co. has not played to one losing week since the season opened.—The Lottie Church co. was in town 23d.—Manager William Chalet has received the plans for the alterations that are to be made at Library Hall. The house will have a net seating capacity of 2,814. The cost of the alterations and refitting is estimated at $30,000. The changes in the house will be made during the Summer. Mr. Chalet says that he will not close up in May, as stated, but will play the Milan Grand Italian Opera co., Louise Sylvester in the Matchmaker, Robert McWade in Rip Van Winkle, and other sterling attractions. There will be nothing of the museum nature about the theatre, but it will be run with first-class attractions, at popular prices.—Mr. and Mrs. McDonald, of the Boston Ideals, visited their home in Steubenville, Ohio, 23d.—Rose Cleary, of the Boston Ideals, was ill during the co.'s stay in this city.—Josef Handel is still in town.—Jimmy Brady, Wilbur's hustler, arrived in town 26th.—The theatrical mechanics of this city have formed a local assembly and will join the Knights of Labor.—Mrs. Charles Kloman, of this city, a contralto in one of our leading church choirs, will be a member of the Boston Ideal Opera co. next season.

SAN FRANCISCO.

APRIL 19.

A Spring rain, which began April 1, has continued, without a day's cessation, up to the present. This has been largely instrumental in bringing about poor results at all theatres, save, possibly, the engagement of Mary Anderson, which lasted but two weeks, and ordinarily should have been extended to at least four, and probably would have been if theatrical matters were not in so bad a condition. Owing to the cancellation of the Thompson Opera co. at the Bush, Harrison and Gourlay remained two weeks longer than they intended, but fared very well, and do not regret their stay. Rob Roy did fairly well at the California, the debutante, Mary Sullivan, having made a pleasing impression as Di Vernon, while Mr. Mordaunt as Rob Roy took the honors.

A good, old-fashioned crowd filled the California last night to see Jack Sheppard. Mrs. McKee Rankin personated the idle apprentice and young house-breaker; Frank Mordaunt the scoundrelly police agent, Jonathan Wild; C. B. Bishop and George Osbourne, Blueskin and Abram Mendez; D. H. Harkins appeared as Rowland Trenchard, J. J. Wallace as Owen Wood, Joseph Holland as Thomas Darrell, Louis Delmore as Pugh, C. G. Ray as Kneebone, E. N. Thayer as Quiet Arnold, Mrs. Bates as Mrs. Wood, Trella Foltz as Winifred, Carrie Walker as Edgeworth Bess. There were twenty-six scenes in the piece and upward of a hundred costumes required. The first act, seldom given, was played. Treasurer Field, Doorkeepers James Huver and Frank Houton took benefit, and they deserved it. Easter Monday inaugurates a burlesque season. Field of the Cloth of Gold is to be done. Handsome costumes and scenery, local hits, topical songs, new and catching airs by Mullally, a bevy of pretty girls, a dozen children from the Juvenile Mikado co. to sing nursery rhymes in character, together with many novelties, will go to make up a mirthful entertainment that is likely to catch the public fancy. Of course Bishop will be King Henry VIII. Much interest attaches to Charley Reed's debut in white face. He essays King Francis I. of France, and the part has been specially written up for him. Mrs. Rankin will be a dashing Darnley and Miss Woodthorpe the Suffolk. George Osbourne will be Queen Elizabeth. There will be many faces. The opening of the branch of the Eden Musee is fixed for next month.

Ezra Kendall and his Pair of Kids attracted a good audience at the Bush Street Theatre last night, and the performance went off with satisfaction to the players and their auditors. Following is the cast: Jiles Button, Ezra F. Kendall; Doc Do Funny, A. H. Woodhull; Reuben Rising, Hugh Mack; Flip McGilder, Peter Randall; Biddy Bedad, M. J. Sullivan; John "L." William Keogh; N. O. Arms, Harry Dalton; Officer Whichway, Charles Huntington; Sheriff, John Gillespie; Pearl, Marti Crocher; Lottie Lee, L. Boruzaux; Polly Do Funny, Mattie Temple Fox; Mrs. Button, Mrs. H. Mack; Miss Nervy, Jennie Gray; Independent Cadets, Olympia Quartette. The support is not good, nor is the work as laughable as others of its kind I have seen at the Bush; yet I will not begrudge the Kids a profitable season if they can find one.

The Alcazar, remodeled and perfected, will be reopened 26th for a week by the Isabel Morris co., with Miss Morris at the head and William Nannery as manager. The co. may include the names of Charles Edmunds, Theodore Roberts, Robert Thompson, George Caine, Thomas Hill, Frank Richardson, John Millar, Charles Patterson, Mrs. Elizabeth Saunders, Jean Darragh, Kate Chester and Minnie Nannery. Open in The New Magdalen and proceed on a Coast tour after the Alcazar season.

Virginia has gone from the Tivoli, but the large audiences which have greeted the dashing Helene Dingeon in the title role, bade good-bye only to Virginia, and not to Dingeon or the Tivoli, for another audience, just like Virginia's, was there last night, drawn thither to see a musical comedy entitled The Medium. Here is the distribution: Summerspots, a rich merchant, M. Cornell; Richard, his nephew, W. F. Rochester; Cloverdale, an aristocrat, George Harris; George, his son, T. W. Eckert; Parish, a medium (his first appearance here), F. M. Page; Drake, with more money than brains, Ed. Stevens; Jinks, a policeman, R. E. Franklin; Lily, Cloverdale's daughter, Helen Dingeon; Grace, Lily's friend, Kate Marchi; Mrs. Fairweather, Lily's aunt, Mamie Taylor; Mrs. Fulton, keeper of a lodging house, Carrie Pfeiffer. The above is an arrangement of the Private Secretary (made by F. M. Page) as a musical comedy. Mr. Page is a recent arrival from Australia, where he is said to have been a favorite operatic comedian.

Mapleson has pulled through his four weeks' season, which is contrary to all expectation. His battle has been hard-fought and well earned. The members of his co. have been as instrumental in the threatened disruption as any other cause. First De Anna withdraws and takes Sceconi with him. Then Nordica refuses to sing, followed by the accession of Ravelli and alleged illness of Fohstrom. Early in the season the bill was altered at the last moment; then the house closed entirely without due or general notice. The uncertainty of fulfilling announcements, coupled with hard and continuous rains, caused public interest to dwindle upon an otherwise growing season. These inside quarrels threw heavy responsibilities upon Dotti, Hauk and Giannini, who can very deservedly claim the honor of saving the engagement from complete disaster.

Mixed Pickles was well received at the Baldwin last night.

Items: Mary Anderson has said to friends here that she does not retire after this season. On the contrary, she will begin immediate study for the lyric stage, which is the only field left for fame.—The Eden Musee will contain the figure of John McCullough.—Owing to the engagement at the Casino, Victoria Schilling declined a good offer to play in Field of the Cloth of Gold at the California Theatre.—Charles H. Frye, late of the California, is now receiving his friends in the box-office of the Baldwin.—Marie Engle lost her cue in Mignon while talking to some society friends during the fainting scene, and failed to come on in time; whereupon Minnie Hauk recovered, rushed off and cleared out the whole party. There are now some society people in San Francisco who think and say "Minnie Hauk is a devil."—Genevieve Ward narrowly escaped death while returning from the Yosemite valley last week. A fall and sprained ankle will retard her progress eastward for a while. Mlle. Dotti was given a special entertainment on board H. M. ship *Triumph* Sunday.—Mme. Nordica before departing, received news that her mother was dying at Minneapolis, Minn., whether the diva went at once.—Marie Engle, of Chicago, who made her operatic debut here in Mignon, is engaged in marriage to Arthur Mapleson.—Minnie Hauk was presented with a laurel wreath, Marie Engle with a hansome necklace and Dotti with diamond bracelets during their stay.—James T. Kelly, Harry Shirley, Gus Mills and John W. Meyers are new faces at the Fountain.—The French Theatre co. will benefit Paul Juignet, at the Baldwin May 9.—Luigi Georgi will give operatic concerts at the Alcazar, beginning May 2 preparatory to departing for Milan and future study.—The Ramirez Spanish Troubadours are creating a sensation with patrons of the Wigwam.—The new star discovered by Lewis Morrison—Celia Alsberg, a San Francisco girl—begins her first tour at Stockton next week. The co. will include Lewis Morrison, W. E. Sheridan, George Wessells, W. H. Thompson, George Staley, Lewis Belmour, Logan Paul, S. Sambrook, F. Murasky, James E. Fox, George P. Wall, Louise Davenport, Rosabel Ray and Edith Cary. Sam Thall will be advance agent, Robert Vernon treasurer, and George E. Lask representative. The repertoire will include Measure for Measure, and Cymbeline.—I saw Henry Abbey in box G at the Mapleson benefit Friday evening. Abbey paid $30 for it. Mapleson paid $200 for his box at the Abbey benefit in New York. I wondered something like this: Was Mapleson's failure only one-fourth as great as Abbey's, or was Abbey's sympathy three-fourths less than Mapleson's; or, is Mapleson's heart four times as large as Abbey's, or did the New Yorker buy four boxes Friday night instead of one?—Frank L. Hooge looks every inch a manager, and I question if this would be the case, were We, Us & Co. not doing the splendid business that it is. I am told they turned people away at Bert's Oakland Theatre Saturday night.—John Mazzanovich has returned from Los Angeles and will hereafter reside at San Rafael.—The Rankin co. may go to Portland. I refer to that part of it which went to Los Angeles.—Lawrence Barrett will follow J. B. Polk at the Baldwin.—It is a singular fact that there was an opening at every theatre last night, and each drew a large audience.—It is said a co. composed of Agnes Thomas, E. J. Buckley, E. J. Holden and others will be organized to open the Standard Theatre for awhile.—Birch and Cotton's San Francisco Minstrels will open at Monterey Monday 26th inst. The names already announced are Billy Birch, Ben Cotton, H. W. Frillman, Horace Rushby, Charles Henry, Frank and Marion, R. J. Jose, Robzart and S. G. Beasley; Joe Corcoran, advance; Will Barnett, treasurer, and Charles Cornelius, manager. Charles Henry, by the way, sung with Birch and Backus upward of thirty years ago, therefore Birch, Cotton and himself are certainly a trio of vets who will be sure to call out the California grandfathers all along the line.—Charles A. Thorne has returned from New York.—Mr. and Mrs. M. B. Curtis will spend the Summer here.—Jennie Metzler, of the American Opera co., is a native Friscan girl, only seventeen years old—a young soprano of merit, who has already sung the leading roles in Figaro, Fidelio and Taming of the Shrew. She will come home with the American Opera co., which appears here in September.—Campobello has taken May Mitchell, the Irvan sisters and a concert party to Honolulu, S. I.—Emil Ames took a benefit at the Bella Union Thursday afternoon. The theatre, by the way, has again undergone a change. William Goeppert has purchased his partner's interest and is now sole proprietor, Ned Nestell is manager.—*Figaro* says: "The Standard remains closed. Manager Cornelius has given up its keys to the agent of the theatre, and it will remain closed until after Billy Emerson's arrival, to await the turn of future events. Emmerson stepped into the Standard as manager on his return from his former Australian trip—perhaps minstrel history may repeat itself. The contract prohibiting his appearance in this city, made when he sold out his lease, has expired."

ST. LOUIS.

Wilson and Rankin's Minstrels did only a fair business at the Grand last week. The specialty features of the co. were good. Lydia Thompson, in Oxygen, opened 25th, closing the season of this theatre.

Our Opera co., at Pope's, gave an excellent representation of Olivette, but the business was only fair. Della Fox and Miss Lyston did especially well. Fleurette will be produced soon.

Richard Golden and a good co., in A Barber's Scrape, did a good week's business at the Standard. The Milan Opera co. opened 25th.

New York, a sensational piece with a good many interesting incidents, did well at the People's. Brother Against Brother followed 25th.

Around the Clock: Cole's Circus opens May 3 for one week.—Mrs. Pittman's spectacular play, Gulliver, will be produced at the beautiful Entertainment Hall, Exposition Building, for the benefit of the Woman's Exchange, 27th.—Lilli Lehmann, Franz Rummel and Ovide Musin, celebrated in musical circles, give a concert at the Olympic Sunday evening, May 2.—Broadway and Treyser's Dime Museum is doing a big business.—Marie Glover, a noted local singer, is assisting very liberally, in her artistic vocal work, in various charitable entertainments taking place.—The regular season of the Standard closes May 9.—Alice Harrison opens the supplementary season May 23.—Manager Pope, of Pope's, will star next season. He has relinquished his managerial hold on his theatre.—The Knights Templars' Conclave, which holds forth in September, will have a benefit at all the local theatres next week.—The American Opera co., of New York, will give grand opera in English at the Grand Music Hall, Exposition building, week of May 10. The programme will include The Flying Dutchman, Lakme, Lohengrin, Merry Wives of Windsor and Orpheus and Eurydice. It will be the event of the year.—Manager Pat Short is making active preparations for his light opera season at Uhrig's Cave.

CHICAGO.

Modjeska gave a remarkable display of her artistic abilities at the Opera house, and it was deservedly prosperous. The bill was changed every night, opening with the Two Gentlemen of Verona and closing with Mary Stuart. The performance of the first-named play was smooth, and showed Messrs. Vanderfelt and Clements to great advantage as the Two Gentlemen. Modjeska has improved her English, and played Julia in a most enjoyable and altogether admirable way that won for her many recalls. Her Donna Diana, a comedy from the Spanish of Moreto, was perhaps her most delightful performance. The house on the last night was larger than at any previous one, and the performance of Mary Stuart gave the actress opportunities that permitted her tragic powers full sway. Her acting was the more surprising as a leading member of the co. was in a state of intoxication bordering on total collapse, and he marred several of the best scenes. In order that Mr. Vanderfelt may escape the odium, it is proper to say that it was not he who so offended. The Earl of Burleigh, attempting to kneel and falling on his hands and knees, was too great a mirth-provoking spectacle for the people, and laughter and hisses brought the curtain down on the first act. The actor was permitted to appear in subsequent acts, but was a blot on the otherwise splendid representation. This week Mary Anderson; Lydia Thompson May 2.

The McCaull co. in The Mikado did not do the business anticipated at the Columbia. The people had seen enough of the Jap at $1.50 a seat, and The Mikado is now a fifty-cent and twenty-five-cent "show" in Chicago. The same bill this week. Black Hussar and Apajune in preparation.

The Magistrate proved a delightful comedy as performed by John T. Raymond and company, and Hooley's has been well filled every night. Miss Forsyth is hardly suited in her part, but the rest of the co. act together capitally, and the piece goes with vim. The play will be kept on another week. Nat Goodwin May 2.

The Milan Grand Opera had poor patronage at the Grand. The co. is in many respects worthy of recognition from music-lovers, but it was not up to the expectations of many patrons. Romeldi was the only first-class artiste in the co. On Saturday night Eva Cummings, the prima donna contralto, caused a flutter of excitement by refusing to sing in Lucia unless the money due her was paid. She went on for two acts under promises of payment, but declined to appear in the third until the "spons" were counted out. Then Zazzari the manager, went out to make excuses to the audience, saying Miss Cummings was indisposed, etc. The little contralto would not stand this, and came in front of the curtain and said, "I am not ill; I only want the money due me. I have not been paid for a month's work." The audience applauded and the remainder of the opera was not sung. This week Wilson and Rankin's Minstrels. Herne's Minute Men May 2.

The second week of The Rat-Catcher at McVicker's was prosperous. This week, Boucicault's latest success, The Jilt. The engagement is for two weeks and possibly three.

The Adamless Eden packed the People's to its utmost capacity. This week The Planter's Wife. Katie Putnam in Erma the Elf, May 3.

Frank Frayne had a rousing reception at the Academy of Music. His Si Slocum was the same as of yore. This week Sol Smith Russell in Felix McKusick. Shadows of a Great City May 3.

Harry Lacy and his Planter's Wife had a fair week at the Standard. This week, Lester and Allen's Minstrels.

Frank Frayne goes to the Criterion this week. W. C. Coup, the old-time circus man, comes to the front this season with an educated horse-show which he calls Equescurriculum. It opens at Washington boulevard rink, May 3. Frank E. Cooper is press agent.

Items: Kate Forsyth, who is soon to sever her connection with Raymond's co. will produce J. O'Connor Roach's new play, Stella, at Hooley's Theatre, on May 23. She will have the support of Frederick de Belleville and a strong co.—L. W. Walker, a young amateur of this city, is soon to appear at one of our leading theatres as Hamlet. If I knew him well enough to offer advice, I would say, in the language of Lord Dundreary, "Dont!"

NEW ORLEANS.

For Holy week the only two theatres open here have done very well. New Orleans is a strictly Catholic city, and Lent, especially Holy week, is observed with rigor. At the Avenue Theatre, Adah Richmond and her excellent co. have presented the Sleeping Beauty.

At Faranta's the Davenes, with their allied attractions, have been amusing large audiences.

The Crazy Quilt show terminated at Robinson's Dime Museum with the award of prizes to those whose quilts received the most votes. The Battle of Paris is now enjoying increased receipts.

Apophthegmata: The performance of Hamlet by the Shakespeare Club in honor of the Master's birthday bids fair to be a truly great affair. Admission is by invitation. Marie Prescott has been specially engaged and will play Ophelia to Judge G. H. Braughn's Hamlet. All the prominent members of the club are in the cast. The programmes are designed as souvenirs, and are as elegant as they are scarce.—Manager Bidwell and wife have gone to their cottage at Pass Christian, where they will remain until Mr. Bidwell is compelled to go to New York to attend to his bookings for next season.—Fred Mauberret, the treasurer of the Academy of Music, is now acting an excursion agent for one of the many railroads that run out of New Orleans.—The performance of The Sorcerer, if I may judge by the flattering newspaper accounts of the rehearsals, will be as near perfection as it is possible for society amateurs to attain.

BALTIMORE.

The closing week of Lent was rather a light one at all the theatres except the Holliday Street Theatre, where Salvini played to large houses. On the off-nights, however, the attendance was very slim. The great tragedian has lost none of his wonderful power. His voice has all of its old-time ring, and he acts with the earnestness and magnetism that were always characteristic of him. The company supporting him was a good one. On Monday night Harry Miner's Silver King co., with F. C. Bangs as star, opened to a fair-sized house. Next, Jeannie Winston Opera co.

Prof. Bristol's Equescurriculum drew fair audiences to Ford's Opera House last week, and will remain a week longer. The horses are in good condition, under good control, and give a programme that is quite interesting and enjoyable. Nothing underlined for next week.

The Academy of Music was closed last week, but opened on Monday night to a brilliant audience with D'Oyly Carte's Opera co. in The Mikado. Prices have been put up to $1.50 and $1. Next: American Opera co. in a season of four performances: Orpheus, Lakme, Flying Dutchman and Marriage of Jeannette and Sylvia. Prices have also been advanced for this engagement to $3, $2.50 and $2.

At Harris' Masonic Temple Museum Lizzie May Ulmer, in Dad's Gal, opened to a big house at the Monday matinee. Holy Week did not seem to affect the business at this house; the auditorium always seems to be filled, no matter what the attraction or the season. Next, Mattie Vickers in Jacquine. Austin's Australian Novelty company is the attraction at the Monumental Theatre this week and is presenting a good variety programme to good patronage. Next week the Summer season of opera opens with the Blanche Corelli Opera co. in The Mikado. Edwin Arden is appearing at the Front Street Theatre in Eagle's Nest, supported by his own co. Wednesday afternoon a complimentary benefit will be given the manager, Dan Kelly.

Chaff: Thayer's Circus is playing on Belair lot this week.—The amateurs will repeat The Mikado at the Academy of Music May 11 for a local benefit.—The Journalist Club held a club night on Tuesday night, and the members of the various companies in town this week were invited.—Sweeney and Ryland, Irish team, joined Austin's Australian Novelty co. here this week.—Tody Hamilton was here all week, working up Barnum's show, which opens here next week.—May Stembler was at her home in this city this week.

ALABAMA.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Bijou Opera co. appeared 20th, 21st, presenting Girofle-Girofla to good houses. Milton Nobles, May 5.

Item: Oscar R. Hundley, the local manager, was nominated for the Legislature by the Democratic convention last week, receiving the highest number of votes on the first ballot over six competitors.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): McKee Rankin's California Theatre co. presented Pavements of Paris, 12th, 13th, 14th and 15th, to undeservedly small houses. Frou-Frou was put on 16th and matinee 17th, and Led Astray 17th, also to small houses. Harrison and Gourlay open 20th, playing a five nights' engagement in Skipped by the Light of the Moon and Out of the Frying Pan into the Fire. Lawrence Barrett week of 26th. Fred. Bert's Dramatic co., May 3 and 4: Birch and Cotton's Minstrels 5th, 6th and 7th.

COLORADO.

DENVER.

The Hanlons are doing a large business at the Tabor in spite of its being the worst week in the year for theatricals. It has been the custom of this co. to "lay off," I am informed by Mr. Warner, the Treasurer, during this period. But Holy Week is not so much observed in the West as in the East. No wonder the Hanlons have succeeded with their Fantasma, for the like of it has never been seen here in the matter of scenic productions, and we have had many good spectacles, too. One would have to be the possessor of more than two eyes to take in all the revelations in stage mechanism at one sitting. The transformations border on the wonderful, the tableaux are of great beauty and the whole get-up as pleasing as a large co. and rich material can make it. Little Almee makes the distinct hit of the performance. She is an exceedingly clever child, and the people are wildly demonstrative over her. Kate Davis is attractive as Fantasma, and introduced specialties that are by no means unenjoyable. The Pico of Zanfretta is quite funny. A splendid engagement awaits O'Neill and his Monte Cristo week of 26th. Uncle Tom's Cabin (McFadden's) week of May 3. Lewis Morrison and Celia Alsberg's co. week of 10th; Mr. and Mrs. Knight week of 17th.

Baird has a minstrel co. now of about twenty-one people—at least there are that many in the first part—and among them can be found some good specialty people. The troupe is only doing fairly well at the Academy. The merry Bunch of Keys, with such prime favorites as the funny Canfield and spry Marietta Nash are booked for week of 26th. It will be the co.'s third engagement in Denver.

The manager does not seem to have occasion to complain of the patronage at California Hall. The low price of admission and the fair variety bill are doing the work.

Small Talk: Jay Rial, of San Francisco, tarried here on his way East. Gus. Bathner, who is in advance of A Bunch of Keys, arrived here a few days ago. Mr. Bathner's last visit was in connection with Kruger's Dreams. The Hanlons only stop in this State in Denver.—Eugenia de Forrest, late of Janauschek's co., will take part in Josephine Boemer's recital. The school children are dissecting the word Fantasma, with $20 in view.—The souvenirs which will be presented on the 1,500th performance in the Tabor to-morrow night (Saturday) will be of unsurpassed elegance.—Florence Marinelli left for New York on Friday, 16th.—I hear rumors now to the effect that the Denver Rink is to be converted into a theatre. This is not the same rink of which I spoke last week.—O'Neill's co. tarried in town Sunday, and then left for Cheyenne.—Liberati's concert at the Tabor, Sunday night, was not well attended. What there was of the audience though applauded vigorously the Signor's efforts. Prof. Wolf's orchestra aided greatly in the artistic success of the affair.—*The Play* says: "A Chinese bank note 2,600 years old, is still in existence. It was first paid by a Chinese manager to a ballet girl, who is still on the stage."

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Stetson's Mikado party played a "farewell" engagement 23d, 24th. Ida Mulle made the best Yum-Yum yet seen. W. H. Kohnle was an inferior Ko-Ko, and Pooh-Bah Allen suffered from a severe cold. Business was fair; so were the sachets presented by the management as souvenirs. Joseph Murphy 26th for three days.

Carll's Opera House (P. R. Carll, manager): Oliver Byron presented Inside Track for first time in this city 23d, 24th. The houses were light.

Bunnell's Museum: The Long Strike was produced for the first time by Cohen's co. 19th and did a good week's business. The piece made quite a hit, and is far superior to the average cheap-price attraction. The co. is an efficient one, and the drama will probably repeat its former successes.

American Theatre: An all 'round vaudeville co. failed to do a very large business last week. Kennedy's Jolly Jowlers 26th.

Items: Manager Hall presented me with one of We, Us & Co.'s advance canes. Its pattern is very unique, and the stick is one of the best things in the line of an "ad." that has ever come to my notice.—Manager Cohen, of the Long Strike co., made a host of friends during his short stay here. His courtesy to newspaper men is most marked.—The Grand Army men had a benefit at Bunnell's Wednesday.—John Stetson was in town Saturday; so was Manager Winnett.—As Ko-Ko indulged in a little extra "business" on Saturday he succeeded in thoroughly frightening one of the orchestra by rolling over toward the footlights in such a threatening manner as to make the latter believe that a collision was about to occur. A hearty laugh was the consequence.—Hall has booked some excellent cos. for the remainder of the season.—Since writing about The Mikado as above, I was informed that Mr. Kohnle played Ko-Ko at short notice, Mr. Blair having been summoned by telegraph to the bedside of a sick child.

HARTFORD.

The past week has been bare of amusements, even Good Friday being overlooked as a drawing date. Nate Salsbury partly billed for Easter Monday and then cancelled, as he was anxious to reach his Wild West Show.

Samuel Alexander, of this city, the well-known advance of Kate Claxton for past two seasons, announced himself as a "Green Diamond Arbitrator" of the Eastern Baseball League. On Monday he takes his thirty-second degree in Masonry. He is also a candidate for Exalted Ruler of Hartford Lodge of Elks at the election Friday next. Taken altogether, Sam is creating quite a sensation among his many friends.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): We, Us & Co. to this house 19th. Theresa Vaughn acted her part charmingly. Performance generally good. Norman English Opera, in The Mikado, 20th, 21st. Co. shows vast improvement since last visit. Ellis Ryse as the Mikado and Annie Maxwell as Katisha made big hits. Miss Maxwell's career in comic opera is something wonderful. But four months before the public, she has by hard work and natural gifts attained a high position, and bids fair to be, if not now, the best

[illegible] upon the American stage. She has excellent stage presence, a fine voice, is a pleasing singer, and a good actress. Skipped by the Light of the Moon 22d. [illegible] full of fun, but discouragingly this house had a depressing effect upon the co. Evening and matinee 23d, [illegible] a Woman's Heart. Reese co. 24th in Only a Farmer's Daughter. Big house first night. Storm kept many away second night. Newton Beers did some very fine acting, as did Jessie Lee Randolph. Rest of co. rather slow, but will improve with more work.

Items: Jessie Lee Randolph has made an engagement with Crossen's Banker's Daughter comb., which opens [illegible] in Toledo, O.—H. H. Jennings, fifteen years stage manager for E. V. Hawes, has severed his connection with the manager, and will act the coming season as manager of the new Wagner Summer Theatre, opposite the depot. His long experience in the business will surely make the new venture a success.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor). [illegible]'s Mikado co. in matinee performance of Pinafore 24th, to a small house. The Mikado in the evening to a good audience. The principal parts were well sung to piano accompaniment. In the absence of Miss Ernst, Yum-Yum was played by a lady of the chorus and very acceptably.

WATERBURY.

Opera House: The only attraction last week was Fowler and Warmington's Skipped by the Light of the Moon 23d, with Fred. and Walter Lennox at the head. They were greeted by a crowded house, and gave one of the most laughable entertainments of the season.

Items: Prof. Carpenter has occupied the People's the past week.—Manager Jacques has received from the architect the complete plans for his new opera house, and ground will be broken at once.

NEW BRITAIN.

Grand Opera House (W. W. Hanna, manager): For the third time this season, 21st, Stetson's Mikado co. was greeted with a large house. With the exception of Nanki-Poo the co. was excellent. Receipts for We, Us & Co., on 23d, were over $400, and I suppose the thing was very funny, but—well, "I ain't saying a word, am I?" Parlor Match 30th; Rag Baby May 3; Joseph Murphy 6th.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The Bennett Matlack co. presented Damon and Pythias 19th, under the auspices of the Knights of Pythias. Mr. Matlack as Damon, supported by Stella Rees as Calanthe and Henry Aveling as Pythias. Applause and recalls in plenty. A large audience greeted the D'Oyly Carte Opera co. in The Mikado 20th, Fourth appearance this season. We, Us & Co., first time here, 22d. Continuous laughter and applause. Good house.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager): Mestayer-Vaughn's We, Us & Co. gave a very pleasing entertainment to good business 21st. Parlor Match co. 23d, to light business.

New London Opera House (J. A. Wilkinson, manager): Kennedy's Jolly Jowlers closed a week's engagement 24th; business light. May Adams' Burlesque co. 26th and 29th.

DANBURY.

Opera House (C. L. Taylor, manager): Fowler and Warmington's Skipped by the Light of the Moon pleased a fair house 20th. The play was presented by a very good co. The Dalys, in Vacation, did a good business 23d. Much improvement since they were here a year ago.

Items: In company with J. W. Keeler, formerly treasurer of the Opera House, I took a flying visit to New Haven 23d and called on Mr. Oliver Byron, whom I found to be nearly recovered from the painful carbuncle he had when here. He informed me he closed a very good season in Yonkers N. Y., 26th.—I also saw Sam Cohen, manager of the Long Strike co., who stated he had done a good business this season, and is booked up to late in the Summer.

DISTRICT OF COLUMBIA.

WASHINGTON.

Business was very light at the theatres last week, Jefferson, at the National, appearing to the smallest houses that he has ever drawn here. Monday night everybody was out to see the Seventh Regiment arrive, and the streets were thronged during its stay to see this famous organization march about. The Boston Ideals this week in Maid of Honor, Adina, etc. Next week, Mrs. John Drew in Engaged.

Frank Bangs was not well enough to play every night, but I was unable to find out who replaced him. This week, the Alfa Norman co. in The Mikado. American Opera co. 3d, 4th, 5th, in Orpheus and Eurydice, Marriage of Jeannette and Sylvia, Lakme and Flying Dutchman. Engaged will be presented by local talent 7th and 8th.

Herzog's: The Dillon and Stedman co. in Esmeralda this week. National Ideal Opera co. next.

Harris': This is announced as last week of the Wilbur Opera co. The Mikado will be given by request.

At the Dime Museum, the Joe A. Burgess Dramatic and Specialty co. is the attraction this week.

Items: R. S. Downing as Ingomar and Mrs. James B. Davis as Parthenia, Walter Dennis and Rose Wheeler in balcony scene from Romeo and Juliet, for benefit of Washington Theatrical Association, at Albaugh's, next Thursday afternoon. Blanche Chapman will also recite Ostler Joe, and other people will appear in various roles.—The Cowboy pianist drew good house Sunday night, 18th, which thinned out as fast as curiosity was gratified.—Forepaugh and Samwell's (dime) Mammoth Circus is showing at Old Capital Park, to be followed May 3, one week, by O'Brien's Circus, at same price.—Charles B. Hanford spent several days with his family here last week.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): The Princeton Glee Club gave a most enjoyable performance to a fair house, 20th. This club is composed of students from Princeton College, and contains some excellent voices. Their college songs and warbles were a feature.

Jots: Atlanta Dime Museum has presented an attractive bill the entire week. Attendance good.—Scott Thornton, of our city, is good to appear as a tragic star at DeGive's. Richelieu is his first impersonation. Miss Allen and others lately with the Thomas Keene co. will lend support.

ATHENS.

Deupree Opera House (Crawford and Davis, managers): Boston Star Concert co. to small house. This talented organization, including Walter Emerson, the cornetist, should have played to big business. Very poorly advertised, indeed, no effort seemed to have been made (save a very minute notice in local paper). This closed our season.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): Kendall Comedy co. the entire week to good houses at low prices. They go to Macon from here and we have Daniel Bandmann all this week in Shakespearean plays at low prices. He has been doing well in Atlanta and has good prospects here.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): The Chicago Opera co. presented The Mikado 19th, to a good house. John E. McWade as the Mikado, Charles T. Barnes as Nanki-Poo, Harry Brown as Ko-Ko, G Byron Brown as Pooh-Bah, Nellie Bechtel as Yum-Yum, Lillie West as Pitti-Sing, and Lottie Cruikshank as Katisha. Good cast, and the opera well received. Lester and Allen's Minstrels, to a large house, 20th.

GALESBURG.

Princess Theatre (W. H. Doty, manager): The Vincent Dramatic co. opened 20th for five nights to poor business. The co. is excellent, and deserving of better success.

DECATUR.

Smith's Opera House (Frank W. Haines, manager). Last week Bennett and Moulton's Opera co. gave performances every evening and two matinees. The most popular of the comic operas of the day were presented in a very creditable manner. Mexican Typical Orchestra, 30th, May 1; Gilmore's Band, May 4.

INDIANA.

INDIANAPOLIS.

For the first time in many months the Grand was closed first half of week. On 22d Nat Goodwin began what proved a very good engagement, despite the desultory effect of Holy Week. Many companies that have been here this season would have "gone mad with joy" to have had as good a house as was Goodwin's on Good Friday. The co. very good, the play medium, but Goodwin was at his best. The McNish, Johnson and Slavin Minstrels were booked for 26th, but that being the Doris opening night the date was changed to 29th. On 30th and May 1 The Light Artillery and local talent will produce Chimes of Normandy. Week of May 3, Jennie Calef.

English's Opera House, too, remained closed for first half of week. The latter half was well filled by a return date of Streets of New York. Business good.—Mapleson was billed to fill the week, but rumors of a break-up in San Francisco and no denial caused Manager English to offer this date to the Juvenile Mikado. It is quite probable that the children will appear the full week.

The error in the France date at the Museum was mentioned last week. The Thomas Gold King co. filled [illegible], notwithstanding Sid. France's paper was up. The latter co. appears week of 26th.

Zoo: The Zoo is in hard luck again. No responsible manager can be found to take charge of it, and it is dead of its own weight.—Redfield Clarke will not manage next season. His work with Streets of New York (replacing Boniface and others for ten weeks of the present season), and he has been given a good offer with a new version of an old melodrama—Pulse of New York.—Three members of the Juvenile Mikado co. attached scenery and properties on account of arrearage of salaries; but as the salaries are owing by Mordaunt, and all the property is now Hasselman's, the case cannot stand.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): The drollery of Sol Smith Russell in his characterization of Felix McKusick, 21st, proved very gratifying. The dancing and wonderful whistling of Frank Lawton, as Billy Danger, brought forth hearty encores. We Americans seem to enjoy our own gullibility, as witness the satirical presentation of dime museum specimens in Act II; "all genuine, and no mistake!" Return of Minnie Maddern, 17th, was the occasion of a full house. Annie Pixley May 4, and O'Neill's Monte Cristo, 10th, which closes our season.

Good's Opera House: Agatha Singleton and Graham Earle, week of 26th, in repertoire of standard plays at low prices.

Mutual Compliments: The Messrs. Oliver, as a public acknowledgment of the generous patronage of the public during this their first season, have generously donated to the High School class of '86 their elegant house for commencement exercises. The class thereupon presented the Messrs. Oliver with a beautiful pyramid of flowers, accompanied with resolutions of esteem and appreciation, which were duly published in the daily papers.

Personal: My esteemed friend, C. K. L. Birck, of New York, an accomplished baritone and pupil of the late Signor Severini, will sail on the steamship *Fulda*, May 12, for Paris, where he will take a much needed rest this Summer.

EVANSVILLE.

Opera House (T. J. Groves, manager): Week of 19th, excepting 20th, Maude Atkinson, in change of play nightly, to poor business, and not giving general satisfaction; cheap prices. McNish, Johnson and Slavin's Minstrels 30th, to crowded house, giving an excellent show.

Bushnell's Museum: Moore-Vivian co. in Our Jonathan, to good business last week, and giving general satisfaction. Ella Miller and co. week of 26th.

Apollo Theatre: Opened tenth season 26th, with the Arne Walker Dramatic co., in A Celebrated Case and The Two Orphans. May 3, week, Hume and Wesley Specialty co., formerly the Silbon co.

Arena: Robinson's Circus, 23d, to large audiences, afternoon and night.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): George C. Boniface appeared 19th and 20th, in Streets of New York to fair business. McNish, Johnson and Slavin's Minstrels pleased a large audience, 22d. Maud Atkinson's comb. week of 26th.

Item: The Eugene Family (six in number), of Europe, have been engaged by McNish, Johnson and Slavin for next season. The Eugenes are comedians and do sketch acts.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): W. J. Gilmore's Devil's Auction came 19th to a large and well pleased audience, the ballet being excellent and stage setting and transformation scenes very fine. George C. Boniface in Streets of New York 21st to fair audience. Mr. Boniface as Tom Badger made many new friends. His support is even.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): McNish, Johnson and Slavin's Minstrels 24th, to crowded house. Finest minstrel performance ever given in the city.

ANDERSON.

Doxey Music Hall (W. T. Taylor, manager): Sol Smith Russell in Felix McKusick came 20th to good house and gave a very satisfactory entertainment. The G. A. R. post of this city, assisted by Thad A. Varney will give The Union Soldier May 6, 7th and 8th. H. D. Newman of the Josie Crocker co. will appear in the cast.

RICHMOND.

Phillips' Opera House (Dobbins Brothers, managers): Devil's Auction, 21st, to fair business. Adamless Eden co., 30th.

IOWA.

KEOKUK.

Keokuk Opera House (Corydon F. Craig, manager): The Mexican Typical Orchestra came in on one day's notice for two concerts 19th and 20th. Opened to discouragingly small audience, owing to lack of advance advertising, but made a most excellent impression by their superior instrumentation, and the solo efforts of Senors Cuyas, Galarza and Curti. The prima donna of the co., Brambilla, became a decided favorite, and was enthusiastically encored on her every appearance. There was a considerable improvement in the attendance at the second concert, yet it was not by any means what the excellence of the entertainment deserved. The orchestra repeated its artistic success of the opening night, every number on the programme being redemanded. Joseph Proctor is booked for 30th and May 1; Wilson and Rankin's Minstrels, 7th. Kate Castleton has cancelled 15th, giving illness as a reason therefor. George C. Milo and Tony Denier's Gas Fixtures are both applicants for the date. May 17 is being held for the Little Nugget comb., but there is no certainty as to its coming. Patti Rosa comes 20th. King Burke and Co.'s Museum and Trained Animal Exposition will be here May 7 and 8. This is a tent show at low prices.

Arena: Cole's Circus has arranged to appear here June 18. Barnum comes in August.

Typa: The members and managers of the Mexican Typical Orchestra are very indignant over their treatment by one G. W. Fay, who, they claim, came it over them in a way to be despised. From their story it appears that he was engaged to arrange for them and to pilot them through this section of the country. A misunderstanding arising, he proceeded to cancel good dates made and to put the orchestra into undesirable towns for two and three night engagements at short notice. At Ottumwa, Ia., when his rascality and underhanded work became known, he was immediately discharged, and the co. filled in the present week (10th) to the best possible advantage, enabling them to catch up on their regular dates which had previously been made. James T. Clyde, who had been acting as press and business representative, and had been left at Denver owing to illness, was summoned to join the co., and was sent to take the place made vacant by the dismissal of Fay. —With the change of management of the Opera House, all the attaches about the front of the house were changed, but the old stage hands and orchestra remain. —A. J. Mackey, late leading man with Maude Atkinson, writes me that he will soon put a co. on the road at popular prices. Eva Salsbury, a pleasing soubrette, and Dick Oglesby, a clever comedian, will be in the co.

CLINTON.

Music Hall (Henry Tate, manager): Tony Denier's Gas Fixture, written by Scott Marble and Bill Nye, was given to moderate business 17th. The co. is just organized, having opened in Roshelle, Ill., the evening before. The fixtures, Flossy, Sally and Polly are represented respectively by Nellie Strickland (leading), Madge Tucker, and Mary Carlisle, the latter a Fort Wayne amateur of considerable promise. There is nothing about the comedy to indicate why it should be called Gas Fixtures except that the hero is employed by a gas company. It is simply a melange of humor. Colonel Tears, the guardian of Flossy, taken by Charles Warner, is a creation. His quaint lies, suggested by every passing incident, show a wonderfully diversified experience and large powers of imagination, coupled with a very deficient memory of the dates of events. The hero, Harry Ponson, taken by R. F. Cooke, is designed to be a quiet sort of fellow who can scarcely call his voice his own. The plot hinges on the complications arising from his attempts to approach in fact the ideal hero whom Flossy Fixture has chosen for herself. Tom Dubois, a business-like-fellow-clerk, assisted him for a consideration, and assumed the character of a Dr. Ward, attendant on Flossy, but who falls in love with her himself. His protracted absence from the office gives rise to the suspicion of foul play, which Dr. La Cringe, the French villain, intent on Flossy's fortune, endeavors to fasten on Dr. Ward. But the mild-mannered Ponson does not escape suspicion. Fanny Dubois, a sister of Tom, helps to complicate matters, but seems to have no better reason for being, though her mediumistic trance is very amusing. The play is full of bright things that are new. There is a refreshing absence of horse play; but the co. should remember that the mere recital of funny things is not alone amusing, and seek, by a more expressive method of acting, to catch on without giving too close attention.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Gas Fixtures, the joint dramatic production of Bill Nye and Scott Marble, was given here 19th under the management of Tony Denier. The play received its third introduction at this house. The play has some merit, and might be a success in the hands of talent. Manager Denier thinks he can make Gas Fixtures go. Over the Garden Wall came 20th; small house. Mr. and Mrs. Knight made a hit as J. Julius Sautz and Nellie Wrangle. Joseph Proctor, supported by Annie Proctor, gave Virginius 23d and matinee; Nick of the Woods, 24th. Small houses.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Joseph Proctor and co. 19th, in Virginius and Nick of the Woods, 20th, to slim business. Mr. Proctor has strong support in the person of his daughter, and is surrounded by an average co. He deserved better houses, as he is an actor of acknowledged ability. Lilian Spencer, 29th.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Mr. and Mrs. George S. Knight, 22d, in Over the Garden Wall. Performance voted the best of its kind that the present season has offered. The co. was good throughout, and the place went with a hurrah from the start. The Mapleson Opera co. were extensively advertised for a performance of Lucia 29th, with Alma Fohstrom in the title role; but the engagement was cancelled by a telegram from Colonel Mapleson to Manager Washburne, announcing the serious illness of the prima donna in San Francisco.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Sanger's Bunch of Keys done fair business 21st, giving great satisfaction. Canceling of dates leaves us with long gaps between entertainments.

DUBUQUE.

Opera House (Duncan and Waller, managers): Mr. and Mrs. George S. Knight, in Over the Garden Wall, 19th, to a large and fashionable audience. The performance, as a whole, was highly enjoyed. Rice and Barton's Minstrels were to have appeared 21st, but they disbanded at Fond du Lac, Wis.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Tony Denier's Humpty Dumpty troupe to good business 26th, 27th. The show retains most of the old-time pantomime that is acceptable now, and in addition presents very good specialty acts, the Leonzo Brothers, acrobats, and Eldora, the juggler, being perhaps the most noteworthy in a list where all were good. Sisson and Cawthorn's Comedy co., in Little Nugget, to fair business 19th, 20th. The first performance was advertised as a benefit tendered by Manager Crawford to A. K. Wilson, his late associate manager. It is to be hoped that it was really so, as everybody wishes Mr. Wilson the best of luck and success in the future. Lillian Spencer in Anselma, 22d, 23d. Miss Spencer has a most excellent co. and a fascinating play, and is very well liked by theatre-goers in Topeka; hence it goes without saying that she is always sure of a satisfactory reception both numerically and otherwise.

Library Hall: This beautiful little place of amusement, which is an adjunct to the Topeka Free Library, and to the support and benefit of which institution its earnings are devoted, closed season 13th with the famous Mendelssohn Quintette Club of Boston. The Library building, with its thousands of volumes on every conceivable subject, its countless collection of choice paintings and statuary and rare and pleasing exhibit of nature's wonders in the West, is the first place to which a stranger is directed, and the object of more pleasure, pride and profit to our citizens than anything else in the State. It was through the unceasing efforts and prodigal generosity of Mr. Edward Wilder, one of Topeka's wealthiest citizens, that Topeka became the possessor of the finest library and building west of the big river; and it is to his unflagging zeal that it owes its phenomenal success and wonderful perfection in operation and detail. The Topeka Free Library and its future are his pet hobby, and it is greatly to be deplored that we have not more citizens like him with similar schemes of bountiful benefits and munificence practically proffered to the public. J. Fred Scott, Mr. Wilder's acting manager for the Hall, deserves also a meed of praise for his efforts, which are of the greatest help, and proffered without pay.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Lillian Spencer, supported by a good co., appeared in Anselma before small but appreciative audience 20th to 21st. Deserved better.

Items: The Turner Opera House was sold last week, and rumor says it will be used as a wholesale business house after this season.

Obituary: Robert Filkins, business manager of the Lillian Spencer co., died at the Manhattan Hotel in this city on the 20th. He arrived here 14th with a severe cold, which turned into pneumonia. During his sickness he had the best possible attendance at the hotel, the Messrs. Roberts doing all in their power to make him comfortable. The remains were interred here 21st, numerous telegrams having failed to ascertain the whereabouts of his relatives.

LEAVENWORTH.

Grand Opera House (Ed. A. Church, manager): Kansas City Museum Dramatic co., at cheap prices 19th, 20th; return engagement on the 22d, 23d and 24th. Support only fair, with the exception of Harry Robinson and Kitty Dalton. An orchestra instead of a piano would greatly improve the entertainment. Grace Hawthorne delighted an excellent and refined audience 21st in her beautiful representation of Queena.

NEWTON.

Ragsdale Opera House (Ragsdale Brothers, managers): A large and fashionable audience assembled 19th to see Lillian Spencer in Sardou's play, Anselma. Miss Spencer is both talented and pretty, while her excellent support fully shared the honors. The co. may well be proud of the "grand" they have on Newton theatregoers. Anselma ends rather abruptly; so thought the audience; at least they were so enraptured they wanted to hear more, and it was not until the lights were being turned off that the audience realized 'twas time to leave.

ATCHISON.

Price's Opera House (William Campbell, manager): Humpty Dumpty was given to a small but evidently well-pleased audience 15th. Poor Humpty's days are nearly run out, and children are the only ones now who [illegible] care much for his trials and tribulations. The [illegible] Opera co. [illegible] to very small audience 16th. The two sisters have very sweet voices and are the only redeeming feature. Nugget was given to a fair audience 21st. There is just sufficient plot to the play to make it interesting. In the last act some clever people are introduced in pleasing songs, dances, etc. The entertainment is of the comedy order, and kept the audience laughing all the time.

KENTUCKY.

[illegible]

Macauley's Theatre (John T. Macauley, proprietor): The Juvenile Mikado co. [illegible] performance of the musical [illegible] fair business, especially at the matinees, which brought out the ladies and children in large numbers. The diminutive Hollywoods, Dick and Baby Clara, as Ko-Ko and Yum-Yum, respectively, were surprisingly capable, lyrically, and not wanting in the acting requirements of the characters. Chorus large and costuming good. Mapleson's Opera co. 26th.

Harris' Museum (P. Harris, proprietor): Mattie Vickers in Jacquine played to medium business. Charles Rogers and J. H. Ryan, of her support, add to an all around satisfactory performance. Rogers' imitations of well-known actors are really good. Burr Oaks 26th.

Items: Macauley's closed; also the Grand, except Friday night. [illegible] young society man from here, by name Mande[illegible], will shortly debut with a view of adopting the stage as a profession. He possesses many qualities that should go to make a successful comedian, and his venture will be watched with interest. His first appearance will be at Macauley's as an early date.—The Davidson Brothers, acrobats, are here. They will soon fill an engagement either at the Grand or the Grand Central.—Fred Mordaunt is already booming his next season's attraction. He will manage H. M. Pitt and Robert Mansell in their proposed joint starring venture.—Phoenix Hill Park reopens to the public Sunday, 25th, with an open-air concert. It is a pleasant place to its patrons and has always been a source of profit to its owners and managers.—Pretty Lizzie Hollywood, the Nanki-Pooh of the Juveniles and the eldest of the children of that name in the co., deserves more than a passing word of praise. Upon her devolves the care of her little brothers and sisters, and she modestly and conscienciously meets the responsibility, while she plays her part remarkably well.—The Mirror's mention of Morris Warner's joining the press force with Barnum was extremely copied by Louisville papers. Morris Warner is well known here, and independent of the kindly feeling he inspires through a personal acquaintance, many wish him well because he is the son of his father, William A. Warner, for several seasons manager of Macauley's.—John T. Macauley gave the Mikado children a picnic at Central Park one evening during the week. It was thoroughly enjoyed by the little ones.—McNish, Johnson and Slavin's Minstrels follow Mapleson at Macauley's.—The Masonic will reopen for one night, 30th, upon which occasion the Lilli Lehmann co. will concertize.

PADUCAH.

Morton Opera House (John Quigley, proprietor): McNish, Johnson and Slavin Minstrels 19th, to crowded house; people turned away. The attraction was George Powers, who is an old Paducah boy, and he was given quite an ovation by his old friends.

MAINE.

PORTLAND.

Three audiences that effectually tested the capacity of the theatre—and at advanced prices, too—welcomed Margaret Mather and her excellent co. 19th to 21st. Romeo and Juliet, The Honeymoon and Leah were all finely done, and although we looked for some of the settings that made Miss Mather's New York debut so notable; still, the strong support and the fair star's artistic efforts made the performances decidedly noteworthy. Her Juliet was by far the best seen here, and she was called before the curtain after several acts. Milnes Levick received an ovation when he appeared as Mercutio, and was obliged to bow his acknowledgments. John T. Malone, as Romeo, was especially good, and Harry Eytinge, as the mock duke in The Honeymoon, simply great.

Lizzie Evans was the Fast Day (22d) attraction, and two large audiences thoroughly enjoyed Culprit Fay and Fogg's Ferry. Her performances are charming and her success truly merited. Steve Corey, although no vocalist, received six encores for his "He Can't do It, You Know!" His work with this co. is honest and praiseworthy. The rest of the co. were above the average and stage work fine.

Dodgers: T. W. Moore, manager of the Alameda at Bath, Me., had a sheriff serve an attachment on Manager Callahan of the Evans co., for cancelling a date made a month ago. Mr. Callahan was obliged to give bonds.—Charles H. Hicks, advance of May Blossom, is in town.—Miss Tucker, of the Lizzie Evans co., had been visiting friends here prior to the co.'s engagement. —Messrs. Malone, Cleary and Eytinge, as well as Mr. Haynes, the business manager of the Mather co., were quietly entertained during their engagement here. Mr. Cleary's recitation, "One at a Time, Gentlemen," fairly shook the walls.—The Bennett and Moulton Opera co., with a change of bill nightly, come the 26th. —Steve Corey's topical verse on the *Argus* critic took the house by storm.—The Lizzie Evans' co. jumped from here to St. John 23d.—Harry Eytinge, whose artistic accomplishments with the brush and palette, are well known, has promised one of his efforts to the Union League.

BANGOR.

Opera House (F. A. Owen, manager). Bennett and Moulton Opera co. B closed a week's engagement 24th, having done big business. The co. is much stronger than that of last season, having added several new members. Among the latter is Irene Murphy, who shares the laurels with Bessie Fairbairn.

Item: Carrie Sweeney left the co. here and has gone to Decatur, Ill., to join a co. and assume the part of second soprano. Arthur E. Miller, formerly of the Miller and Dixie co., has made marked improvement since her last visit, and his Marquis in The Chimes is indeed, a fine bit of acting and singing, as is his Moorsek in Giroflé-Girofla.

MASSACHUSETTS.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Gus Williams in Oh, What a Night! drew a fair-sized audience 20th, a number of his friends from Boston being in attendance. This is certainly the best piece Mr. Williams is seen in, affording excellent opportunities for the display of his peculiar talents, while the co. each and all contribute successfully toward sustaining the interest. Nobody's Claim co. May 3; Modjeska, 6th.

HAVERHILL.

Academy of Music (James F. West, manager): Gus Williams, 19th, in Oh, What a Night! played to a fair house. The ever-welcome Lotta, 22d, presented Mam'zelle Nitouche to a large and enthusiastic audience. Of the co. C. H. Bradshaw made a hit as Celestin, and Alonzo Hatch's acting and singing was very good.

Items: The very hot weather has injured the theatre's business somewhat.—The Academy will remain open until the middle of June.—The new theatre is to be called the Globe.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Floy Crowell, supported by Atkinson and Cook's Dramatic co. 19th, week, under G. A. R. management. Owing to the warm weather and its being Holy week, only a fair business was done. With one or two exceptions the supporting co. was very strong. The pieces were all put upon the stage in excellent shape.

Facts: Owing to the warm weather and poor business our season has been closed. We have had seventy-one performances by twenty-eight different cos. Four cos. have played from three nights to three weeks each at low prices.—I wish to thank Mr. T. E. Cutter, our local manager, also Mr. W. A. Noyes, his able assistant, for their many courtesies extended to your correspondent.

WORCESTER.

Theatre (Charles Wilkinson, manager): The business of the past week was only fair. Holy week kept many from attending the theatre. Lotta, in Frankie, and Colonel Sinn's co. in Alone in London were the attractions. The local papers speak of Lotta's play of Frankie as the fairest thing she has ever played in. Alone in London was handsomely mounted and played to perfection. Margaret Mather plays Juliet 29th. Harry Lacy's co. in Planter's Wife 30th, May 1 and matinee. J. C. Padgett's gives The Long Strike 3d and 4th. J. J. Dowling in Nobody's Claim, 5th, 6th. Rentz-Santley comb. 8th. Joseph Murphy in Kerry Gow 18th. Manager Wilkinson's benefit will take place about the 10th of May. He will have a strong attraction and will get what he deserves—a crowded house.

Mechanics' Hall: The Anthony and Ellis Dramatic co. began a week's engagement, but only played four nights, as the manager, A. E. Anthony, departed the co. with salaries three weeks in arrears and board-bills unpaid. Flynn McAllister, the leading lady, was desirous of filling a week's engagement at New Bedford, but did not have money enough to carry the co. there. In her trouble she turned to the old wheel-horse, Charlie Wilkinson, and notwithstanding they had been playing to cheap prices much to his disadvantage, yet his big heart could not stand the strain, so the old hunter's wallet came forth, and the people went on their way rejoicing. Lent being over, business will again resume its old-time gait.

BROCKTON.

City Theatre (W. W. Cross, manager): Dyron's co. presented The Inside Track to a fair house 19th. Gus Williams was seen here, for the first time in several years, in Oh, What a Night! and gave a satisfactory performance 22d. Lotta appeared in Nitouche to a large and enthusiastic audience, 24th.

TAUNTON.

Music Hall (A. B. White, proprietor): Gus Williams appeared 23d in Oh, What a Night! to a small house.

LAWRENCE.

Opera House (Wm G. Merrill, manager): Edith Sinnmore presented Won at Last to empty chairs 19th. Harry Bloodgood's Rose and Coe, 21st. The piece is terrible, the only decent things about it being the singing and dancing of Julia Wilson and the two boys, who have sagacity enough to stand on their bald top and drink out of a bottle. Carrie Swain's Jack-in-the-Box to small but appreciative audience, 24th, 26th. The thanks of your correspondent are due Frank L. Gardner, manager for Carrie Swain, for his courtesy while here. Ullie Akerstrom, 26th, week.

LYNN.

Music Hall (James F. Rock, manager): Ullie Akerstrom appeared during last week in her repertoire, including two of her own compositions, to a fair amount of patronage. Miss Akerstrom is an intelligent and hard-working little actress, and will in time rank among the best of her more experienced sisters in the profession.

Items: I wish to thank Manager Charvet for courtesies extended. He is an honest, genial manager, and prosperity hasn't given him the big head.—I had the pleasure of meeting John P. Slocum, of the Mestayer-Vaughn co., last week. He is a firm friend of The Mirror.—Floy Crowell, May 3, week.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Manager Burrell wisely booked but one attraction for Holy Week. Gus Williams presented for the first time here, his new play Oh, What a Night!, 24th. It found favor with a fair Lenten audience. Topsey Venn is growing corpulent. Sad but true! Mestayer-Vaughn's We, Us & C., May 1.

All Sorts: Advance agents Thomas and Slocum, of Carrie Swain and Mestayer-Vaughn cos., were with us late in the week.—Genial Charles F. Amsden and Bennett and Moulton's Opera co. will be welcome here next week.—As business has been bad with Gus Williams during Holy Week, he will lay idle during that period next season.—We have lived through local performances of all kinds the past Winter, but the announcement that local talent from Providence (R. I.) would invade our quiet city and do Esmeralda at Music Hall May 7 is the last drop in the cup.—Managers ask me why Lent does not affect the number of passes; there is never one missing.—Gus Williams does not close his season until June 16, at Milwaukee, being forty weeks and one day.—Upon invitation of Manager William Harris of the Howard Athenaeum, John H. Robb manager of Gus Williams will spend part of the Summer at the formers cottage at Granite Rock, Mass.

CHELSEA.

Academy of Music (James B. Field, manager): Franklin A. Shaw, assisted by Rudolf King and others, gave a ballad concert, 22d, to a fair-sized house. May Blossom, 30th. Ullie Akerstrom week of May 3.

HOLYOKE.

Opera House (Chase Brothers, managers): Carrie Swain with a very indifferent co. appeared in Jack-in-the-Box before a small audience, 26th. We, Us & Co. drew a small audience, 24th. Helen Adell all this week.

MICHIGAN.

DETROIT.

Holy week brought small business for all attractions. M. B. Curtis, who usually does a large business in Detroit, did not draw one-half of his admirers, notwithstanding the fact that each night was a benefit performance. Manager Blanchett was not made rich on Monday night's receipts, the occasion being his benefit, and the benefit to the commercial travelers, on Tuesday night, brought very few, if any, shekels to their pockets after their part of the expenses was paid. Mr. Curtis' own benefit, on Wednesday night, was the best paying. Haverly's Minstrels filled out rest of week, and gave the best programme they ever presented in Detroit.

Sliben's Cupid comb. presented a good variety bill all the week at Whitney's daily matinees, to small business, notwithstanding low prices.

The Battle of Gettysburg is still drawing big business at the Princess', and considering the light expenses, the proprietors are coining money. The Forty Thieves co. did a fair museum business at the People's. This week All Along will be presented.

Squibs: Arthur C. McKnight, proprietor of the Naiad Queen co., is in the city nursing carbuncles and superintending some scene-painting by Robert Hopkin. His co. is in Milwaukee rehearsing, and will bring out The Naiad Queen there in June.—The veteran Colonel Charles Whitney will manage the Great Eastern (Rich's) this season. He is in the city arranging railroad rates, etc. Will open at home in Greenville, Mich., May 5.—Gregory and Merritt's Circus opens the season in Detroit, May 10.—John T. Sullivan, leading man for Minnie Maddern, was in town a day or two last week.—The Quaker City Quartette, Messrs. Laird, [illegible] and Graham, by invitation from their [illegible] genial Jasper H. Kelly, spent a very pleasant [illegible] Mr. Kelly's residence Saturday after the performance. This veteran manager is rapidly improving in health.—L. A. Morgenstein is now the advance agent for M. B. Curtis in place of C. A. Wing, resigned.—The Silbon co. closed season here. The Silbons and Dale Brothers join Cole's Circus May [illegible].—Manager [illegible] organized a specialty co., under the title of Hume and Wesley's [illegible] Specialty co., opening in Evansville, Ind., May 3, for the Summer season.—The Gilmore Sisters and [illegible] Alston go to Chicago, and S. H. Gardner, musical director, goes to New York.—The rest of the co. go home. The Hume and Wesley co. is composed of [illegible] Hume, John Wesley, the great [illegible], [illegible] James Wesley, J. Arthur Doey, [illegible] Braham and others.

LANSING.

Buck's Opera House (M. J. Buck, manager): [illegible] Opera co. sed in Lucia, with Marie [illegible] Broderick, M. Connell, Robert [illegible] Montegriffo as chief support. [illegible] doubled nearly all the seats were taken [illegible] Signor Montegriffo, as Edgardo, rendered his [illegible] Italian. In the other operas he delivers them in English. At the conclusion of the fourth act, in response to many requests, Miss Abbott sang "The Old Folks at Home" to unbounded applause.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The Abbott Opera co. sang The [illegible] and Mignon evening of 21st. The co. is [illegible] as visited us earlier in the season, and [illegible] added to what was said at that time. [illegible] was the attraction for George M. Leonard [illegible] In Spite of All was given to a good-sized audience. Haverly's Minstrels 24th.

BATTLE CREEK.

Hamblin's Opera House (W. H. Hamblin, manager): Starr's Opera co. closed a week's engagement [illegible] good houses. Frank [illegible] Sol Smith Russell May 3.

KALAMAZOO.

Academy of Music (B. A. Bush, manager): Abbott Opera co. in Linda di Chamounix [illegible] pleased audience. Lizzie Annandale's [illegible] special mention.

FLINT.

Music Hall (Thayer and Page, managers): [illegible] Kernands' Minstrels, 24th, drew a fair house [illegible] good satisfaction. [illegible]

BAY CITY.

Rink Opera House (John Rankin, manager): [illegible] Minstrels to good business 24th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): [illegible] Shadows of a Great City was the attraction [illegible]

[illegible]

MISSOURI.

KANSAS CITY.

[illegible]

NEBRASKA.

FREMONT.

[illegible]

HASTINGS.

[illegible]

NEW JERSEY.

JERSEY CITY.

[illegible]

NEWARK.

Grand Opera House (Leonard [illegible]): J. S. Murphy opened in Kerry Gow to a [illegible] The piece was admirably played and [illegible] Virginia Nelson, a debutante from [illegible] first appearance as Nora Dyan, and [illegible] able impression. The [illegible]

[CONTINUED ON [illegible]]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.

ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M., Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Emile Turquem, 15 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipsig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.

Make all checks and money orders payable to THE NEW YORK MIRROR, Station D New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - MAY 1, 1886.

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Zoellner, Max

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Entr'acte Music.

Why bands of music should be used in purely dramatic theatres has always seemed to us to be somewhat of a mystery. Of course, in melodramatic dramas, when the dialogue is accompanied by what Dickens called "a low trembling of of fiddles," the fiddles must be there to tremble; but what need is there for the tooting of trumpets and the beating of drums in noisy polka or suggestive waltz, or, still worse, that direful conglomeration of sounds without sense, called a pot-pourri, between the acts? Is a death scene enhanced by the contrast of a lively quadrille played immediately after the sad scene is over? or is the parting of lovers brightened by the impertinent snopping of a cornet solo? Cannot rational beings employ the intervals between the acts in conversation on what they have just seen on the stage, or in criticising their neighbors' dresses, or in retailing the latest gossip, or on any of those pleasant topics that make up the salt and flavor of life? Must we go out to chew cloves to the music of a march? or whisper under our companion's hat to an *andante affettuoso*? Did the resources of a dramatic theatre justify the engagement of a suitable band of musicians sufficient in number to do [illegible] good music, we should rest contented; but to be forced to listen to a mangled and maimed score, to miss at every bar some essential phrase of harmony by reason of shortness of executive force in the band, is not agreeable to trained ears. And, above all, that direful nuisance, the cornet solo, or that dread terror, the xylophone—accursed instrument of torture—is surely among those things that "never would be missed." We really think that the abolition of *entr'acte* music wouldn't only save money to the managers, but, after a time, be agreeable to the public. Or, if music must be played, why not have some skilled performer on harp, or piano, or violin—some one who would be worth listening to—instead of the bleat, blare, rattle, bang, wheeze of the ordinary theatre band—all noise and no music? Mendelssohn's "Songs Without Words," or a mazourka of Chopin, deftly played on a good piano, were worth a whole theatre of squeaking fiddles and screaming cornets, playing the trash that generally masquerades as *entr'acte music*.

Present and Future.

Easter week has injected new blood into the body dramatic, and healthful performances and bettered business are the natural result. The great tragedians at the Academy, the great Mikado at the Metropolitan, Miss Davenport in Fedora at the Star, together with a host of more or less interesting attractions, have stimulated attendance and brought good cheer to the managerial treasury. But this blaze of theatric glory will be short-lived. At the end of this week the majority of the stock theatres will bring their seasons to a close and one or two places of amusement will shut up altogether. From now to the first of June the list will gradually decrease until none but the all-the-year-round houses and those establishments upon which the early Summer crop of dramatic experimentalists swoop will remain open. The indications are that during the hot weather seasonable light operas and farce comedies will be the prevailing allurements. With such entertainments managers should reap profit, for THE MIRROR has always maintained that, with the proper style of bill, there is money to be made from June to September as well as during the regular season.

An Imposing Event.

Could there have been witnessed in the whole length and breadth of this continent a more inspiring and imposing spectacle than that which took place at the Academy of Music in this city on last Monday night? Exceptional beyond all experience, a crowded and intelligent audience had before them the greatest play of the greatest dramatist of the world, enacted by the two greatest living actors, and made effective at one and the same time in two languages, showing the vast compass and capabilities of the drama.

Never was more thoroughly justified the diction of Coleridge that a play carries within it the perfect skeleton and framework of a living power; in fact, Othello, in a certain sense, on the great occasion which we refer to, acted itself. The gestures were charged with electric significance, the words burned with fire.

The whole event conclusively demonstrated that the drama is at the crown of culture and development and cannot be overpassed or outdone by the achievements of any other art or demonstration of man. It rightfully takes its place at the head of the column; there it has been for ages, and there it will remain for the ages to come.

Sky Borders.

Is it not within the grasp of the human intellect to strike out some improvement in sky borders? The art of scenic decoration has made such rapid strides of late, interiors and exteriors are so realistic and artistic, they bring nature, so to speak, into our very homes and put the beauties of the wide, wide world so deftly on the narrow space of a stage, that we marvel that no one has yet arrived at making the upper part of the view equal in truth and beauty to the lower. In interior scenes this has been, to a great extent, done. We seldom see a drawing-room with a ceiling composed of strips of canvas hanging down in straight lines; but in exterior views we are wofully behind our time. By no stretch of imagination can we fancy that the blue-washed lengths of cloth pendent from battens, whether in curves or straight lines, represent the azure sky and the circumambient air. They look far more like sheets hung out to dry after a heavy domestic wash than the "glorious firmament on high," and whoso would lose himself in contemplation of a rural landscape or a wild sea view, must cut off his line of sight at the middle of the scene, or be disillusioned by the uncompromising sky borders that look not the least like sky. In wood scenes this awkwardness is got over by interlacing of boughs and leafage, but in atmospheric effects we are just where our grandsires were before us. Cannot some inventive crank put his wits to work and devise some way of making a sky? Or must we still see a series of aprons suspended over the stage in mechanical mockery of the loveliest object in nature—the vast immense of the azure sky. The artist who hits out the idea will immortalize himself and make his fortune in these days of scenic splendor.

A Newspaper Toady.

As long as the United States lack art, literature and the drama in their highest forms, it will not hold full rank among the nations. Now it stands apart a fettered slave, looked upon by advanced communities who are busy with the brush, the pen and the classic buskin, as a dependent bondsman, who cannot open the mouth, lift the hand, or indulge for one moment in the song of liberty and free endeavor.

Alienism dominates our country and holds us in a Bœtian servitude and as little better than a race of helots. To maintain this condition our own people are tributaries and our press-rooms, pulpits and platforms swarm with claquers whose pleasure and business it is to monster the nothings of strangers and interlopers. We find, for instance, in a leading journal, a double-leaded cable letter with details so trivial and unimportant that if they concerned some native author, a city editor would not send round the corner to gather them. So urgent is the occasion, the first-night of a new French play, that the critical correspondent of the New York paper is out of his bed in Paris at four o'clock in the morning to have the vital news published in the New York daily of the same morning. And all for what? To make the American reader acquainted with the fact that in a certain scene the white flour representing snow rose in clouds, filling the auditorium and causing much coughing and sneezing. To be witness of such wonders, the audience is cabled pell-mell as having remained from eight in the evening till nearly two in the morning, and the only criticism of the *Patrie* was that it was too long.

And it is in this wise and by such devices that the foreign playwright is magnified and the American dramatist belittled. As long as this resonant conch-shell continues to be sounded with energy and persistence, it is clear we cannot be our own masters and speak and judge for ourselves.

Personal.

TANNER.—This is a portrait of Cora S. Tanner, the beautiful and talented star of Alone in London. Miss Tanner's performance of Annie Meadows and Nan has added greatly to her reputation the past season.

DIXEY.—H. E. Dixey is in Boston visiting his mother.

LANGTRY.—Mrs. Langtry has applied for dates for next season at the Standard.

DAVENPORT.—Fanny Davenport has the refusal of Sardou's new play, Charlotte Corday.

KEMBLE.—Frankie Kemble is to withdraw from the Little Tycoon company playing in Philadelphia.

EMMET.—J. K. Emmet turned up all right in Pittsburg on Monday night, and was well received at the Opera House.

HAVLIN.—Manager John H. Havlin, of Cincinnati, will have a complimentary benefit at his theatre in that city on May 3.

BLANCHARD.—Gertie Blanchard has left Edwin Arden's company and gone to her home in Chelsea, Mass., for needed rest.

ARTHUR.—Mrs. Lilford sailed for home by the *City of Rome* yesterday. Her physician orders her back to England for her health.

DU SAULD.—Gabrielle du Sauld is again in Janish's support, playing the ballet-dancer, in Andrea, in which she made a hit in this city.

MINER.—On Tuesday afternoon Harry Miner received by express a magnificent St. Bernard pup, valued at $250—a gift from Harry Clapham.

JARRETT.—H. C. Jarrett (formerly of Jarrett and Palmer) is engaged in superintending a series of short midsummer pleasure trips to Europe and return.

BERNARD.—Bessie Bernard, the talented young New Orleans actress, will probably be a member of one of the leading travelling organizations next season.

SEWARD.—Emily Seward (Mrs. Holland), formerly juvenile lady with Clara Morris, is seriously ill with a throat trouble at her home in East Fifty-seventh street.

MULDENER.—Louise Muldener, of the late Bidwell Star Stock company, is credited with excellent work in light and emotional roles during the New Orleans season.

GALLATIN.—Alberta Gallatin has been engaged to play Suzanne in A Scrap of Paper on May 5 at the Academy of Music, Brooklyn, for the Amaranth Society of that city.

BELGARDE.—Adele Belgarde has been engaged to play Fedora on a trip through Canada, to be made at the conclusion of Miss Davenport's engagement at the Star Theatre.

BOOTH.—Agnes Booth's eldest son, Junius Brutus Booth, will play the part of Jeffrey Tudor in The Jilt the last two nights of Dion Boucicault's season in Brooklyn, May 14 and 15.

WAINWRIGHT.—Marie Wainright returned from the South last week. She will play the leading roles in the Booth-Salvini repertoire, after which she will rest until the opening of Louis James' season.

LUCETTE.—Madeleine Lucette (Mrs. J. H. Ryley) is announced to be at work on a brand-new play. Her ardent friends—some of whom have never read a line of it—pronounce it to be too awfully nice for anything.

FYNES.—J. Austin Fynes, dramatic critic of the *Clipper* and a special writer for the *Sun*, is to be married this (Thursday) evening at Malden, Mass., to Miss May Coffin, daughter of a well-known and wealthy leather merchant of Boston.

RICE.—Fanny Rice has retired from the Rag Baby company and gone to her home in Franklin, N. H., to rest and prepare for her part of Skeysicks in George Clark's play, Strange Disappearance. Miss Rice is delighted with her part.

DOLARO.—Mme. Selina Dolaro's benefit at Wallack's Theatre on Sunday night is said to have netted about $3,000. Deducting therefrom the expenses of the affair, amounting to $700 or $800, the neat little sum of $2,200 will be left for the deserving actress.

STANLEY.—Alma Stuart Stanley was taken very ill on Sunday with congestion of the lungs. She recovered sufficiently to fill her place at the Dolaro benefit at Wallack's in the evening. In spite of her condition she has been playing in Pepita every evening so far.

ELLIS.—Celie Ellis is the name of a young lady whom Colonel McCaull takes the credit of discovering out West. He says she is the possessor of a charming voice and is a natural-born soubrette. The probabilities are that she will be seen in the city during the Summer.

DAUVRAY.—The Lyceum Theatre will close on May 22, on the occasion of the 200th performance of One of Our Girls. Helen Dauvray will then go to California to look after her property interests there. On her return, about the middle of June, she sails for Europe.

WAKEMAN.—Annie Wakeman, on the evening of April 13, lectured on "Play and Players," before the Play-Goers' Club in London, for the "course" in which Clement Scott, Comyns Carr, A. W. Pinero and Henry A. Jones had previously lectured on dramatic subjects.

CORLETTE.—Ethel Corlette, a young California vocalist, recently sang the part of Nanon with the Carleton Opera company in Boston, as understudy to Louise Paullin, and pleased so much that Mr. Carleton has offered her an engagement for next season in principal parts.

CHEATHAM.—The announcement that Kitty Cheatham had become a member of one of the Parlor Match companies is incorrect. Miss Cheatham is in the city engaged in study prior to her appearance in comic opera under Colonel McCaull next season. But this does not prevent her from accepting an eligible engagement for the Summer.

FUND.—On Sunday evening, June 6, the fifth anniversary of the institution of the Fund will be celebrated at one of the city theatres. It is proposed to invite veterans of the stage of both sexes and from all parts of the country. Vocal and instrumental music will be provided and addresses delivered by notabilities. The programme of the exercises will be made known later.

BARRETT.—On our first page this week appears a good picture of Wilson Barrett, whose career as manager, dramatist and actor at the London Princess' Theatre has been successful in despite of the many obstacles which beset an ambitious aspirant for leadership in the British metropolis. Mr. Barrett, as a producer of superior plays, has become a dangerous rival to Henry Irving, and the Princess' has almost as large and quite as enthusiastic a body of supporters as the Lyceum. Mr. Barrett and his company will come to this country next season for an extensive tour with a large repertoire and a quantity of scenery and other accessories.

The Actors' Fund.

A special meeting of the Board of Trustees was held last Friday afternoon. Messrs. Palmer, Colville, Miner, Aronson, Knowles and Smith were present. An architect was present with plans of the monumental shaft to be erected on the Actors' Fund burial lot in Evergreens Cemetery. The plans were accepted, and the Committee was directed to have the shaft erected at an expense not exceeding $4,500. It was decided to have the burial lot curbed instead of railed or fenced. Sunday, June 13, has been selected as the day for the dedication of the ground.

President Palmer moved that a list of prominent actors and actresses be procured, and they be invited to participate in the exercises at the fifth anniversary of the founding of the Actors' Fund, to be held at Wallack's Theatre on Sunday evening, June 6. The Secretary was directed to procure such list and present it at the next regular meeting of the Trustees, May 6.

There are now twelve persons receiving relief from the Fund, of whom but two are in hospital. During the last two weeks seven applications were favorably reported upon.

Expended in relief during the two weeks ended April 24, $253.25. Two funerals, one in Albany and one in New York City—$95.

New members and annual dues paid in: Gertrude Elliott, Isaac C. Varian, Charles W. Butler, Mrs Charles W. Butler, Samuel Conier Dubois, James F. Crossen, Fred. Schmidt, August Christoph, George R. Sprague, O. T. Higgins, Charles Brown, T. J. Sheridan, E. H. Stuart, J. Seward, J. F. Haynes, H. J. Keenan, Orris Riley, Frank Gibney, T. McKenzie, E. D. Towle, Abraham Edelman, George A. Gregory, James Stewart, A. S. McBride, George Loesch, Louis Hendricks, A. Z. Chipman, Fred. M. Meyer, Augustus Cooke, Madge Carr, Harry Doel Parker, Frederic Sackett, G. A. Mortimer, Annie Mortimer, Dora Goldthwaite, W. J. Butler, C. A. Morton, James Quinn, Helen Ottolengui, J. B. Lewis, John Ober, H. R. Cushing, Thomas McCabe, Louis Philbast, Harry Bernard, Elmer Grandin, Charles A. White, Jerry Taylor, Mrs. May Taylor, Fred. J. Long, John W. Hague, Charles Melville, Frederick Darrell, Irene Verona, Inez Rochelle, William H. Leyden, Martin Papst, Lawrence O'Reilly, John N. Beck, Fred. Lawrence, Estelle Gilbert, Edgar Waterman, Thomas E. Jackson, Kate Francis, Hart Conway, Alice Brooks, James O. Barrows, Al. K. Feeley, Albertina Hall, George Denham, Baptistin Ceruti and George W. Thompson.

Additional contributions to the Monumental Shaft fund: Neil Grey, $1; Redfield Clark, $2; N. S. Wood, $5; David McFall, $1; Donald Harold, $2; T. M. Hunter, $5; M. C. Daly, $5; Maurice Drew, $2; Robert Fisher, $2; P. Redmund, $2; Dolly Pike, $5; A. Z. Chipman, $2; A. B. Bennett, $1; Fred. M. Mayer, $1; Martha Harden, 1; George Morton, $5; New Haven Lodge, No. 25, B. P. O. E., $25; E. L. Tilton, $5; Mrs. D. P. Bowers, $25; Sheridan, Corbyn, $5. Total, $103.

The Stafford-Foster Break-up.

According to a statement of Kate Singleton, who closed with the Stafford-Foster combination on last Saturday night, the ways of the manager of that organization are anything but upright.

"I have had twenty years experience on the stage," said Miss Singleton to a representative of THE MIRROR, "and this is really the first time I've met or had business transactions with a manager who comes so near being an unmistakable fraud. I joined the organization, which had been out since last August, the day before Christmas. They were passing through the city on the way to Fall River. In negotiating with Mr. Stafford, that gentleman had made some remarks about the commonwealth plan; but I informed him emphatically that I would have nothing to do with any such arrangement. Then he referred me to his agent, H. C. Fries, and I was engaged on a salary. Mr. Stafford cancelled two dates in Maine the latter part of February to go on to Halifax, where he did the most wretched business imaginable. His first mean act was to leave his advance agent in Waterville, Me., to get out as best he could. Bad business marked the way of the company all along, but, strange to say, we all stuck together and to him. Finally it all came to an end last Saturday night in Waterville, N. Y., although the week previous both my nephew, Mr. Cloudsley, and myself had given him two weeks' notice. Some of the company were brought on to New York, while others were left in Waterville. Stafford is in debt to me several weeks' salary, and he owes all the company more or less."

Mr. Palmer's Affairs.

A. M. Palmer, when seen by a MIRROR representative the other day, expressed himself as determined to go to law over the abrupt breaking by Thatcher, Primrose and West's Minstrels of the contract by which they were to go into the Madison Square Theatre for a Summer season.

"It is to be hoped that people will not be allowed to break contracts with impunity," he said. "Nowadays it seems as if a man could make a contract and keep it if he wanted to or thought it would pay him. If he doesn't think it will pay him he breaks it. I have a play here which is a success, and I could have kept it on the whole month of May. But instead of that I have to take it to Boston. I have already made arrangements with R. M. Field, of Boston, by which Richard Mansfield is to appear next Monday evening at this house in Prince Karl, with the entire Boston Museum cast, for a season of two weeks, and perhaps longer.

"In regard to my past season," he continued, "all I can say is that it has been a very good one, although not as good as last year with The Private Secretary. We have made money right along. I shall be with the company during the entire tour this Summer. On next Monday evening we open at the Park Theatre, Boston, playing Engaged three nights and Broken Hearts and Old Love-Letters three nights. Then follows Saints and Sinners for a week, Our Society for a week and Sealed Instructions for a week. We play Utica two nights on the way to Chicago, where we play seven weeks, changing the bill each week and producing two or three new plays. Then we go on to San Francisco, where we play for four weeks.

"The next regular season of the Madison Square Theatre will open about Oct. 15. I have quite a number of new plays for next season, two or three of which are French, the same number of English, and one or two American. We shall change the bill very often, keep a large company, and provide it with a large repertoire. I have bought the rights for this country of The Martyr, by D'Ennery, and that will be one of the first productions of the season. Jim the Penman will be presented some time during the Fall or Winter."

Letter to the Editor.

A SIGNIFICANT PROTEST.

WALTHAM, Mass., April 23, 1886.

Editor New York Mirror:

DEAR SIR:—There has been much complaint from house patrons (and justly, too) regarding the manner in which some of the companies visiting this city have "cut" the plays presented. If their managers would give this matter a little consideration, I think they would see wherein such a course reacts to their injury. Like many other small cities which are but a short distance from the larger ones, many of our citizens attend performances of popular attractions while playing at the theatres in the latter. Finding the company is booked for their local theatre, they take their families or friends to see it, only to discover that the piece is so cut, slashed and slaughtered as to be hardly recognized. Cheated out of what they have paid for, mulcted in money spent, and this, too, by companies claiming to rank as first class, is it any wonder that the theatre-goer becomes distrustful of *all*, and that both combination and local management suffer by poor business whenever they again appear? Manager Bradstreet has, I think, taken a stand which is to be commended—a stand in which he will be upheld by every honorable-minded manager—when he states that, "in justice to his patrons and himself, companies which give this kind of entertainment cannot secure dates at his house afterward." Let THE MIRROR ventilate this matter in that spirit of fair-mindedness which characterizes it, and I am sure that hundreds of managers throughout the country will applaud its course.

Very truly, W. F. BUTTS.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Edward Greey, the art dealer, on Tuesday received a despatch from Los Angeles, conveying the intelligence that Clay Greene's only child, Lizzie, died that morning. Greene started for California on Saturday last, expecting to see the little girl before she died. At Chicago a telegram reached him from Mrs. Greene which said that she was much better, and he continued his journey buoyed with confident hope that danger was averted.

* * *

Greene left a lot of uncompleted work behind. His comedy, The Great Trunk Mystery, is to be produced on May 31, in Philadelphia, by Charles Coote and John Howson, who base great hopes on its success. Coote is to arrive from England on the 7th, and Howson has secured a week's absence from the American Opera company to try the piece. If it succeeds, the two comedians will form a partnership and take it on the road next season. Mr. Greene is under contract to hand over another comedy to Frankie Kemble within a few weeks.

* * *

Father Abram J. Ryan, known as "the poet-priest of the South," who died last week in Louisville, was the god-father of Lavinia Shannon. He had completed two acts of a drama he was writing for her. Father Ryan was a warm admirer of the stage and the profession, and he often proclaimed his broad ideas in this respect from the pulpit. During the life of John McCullough the clergyman was one of his most intimate friends.

* * *

Mme. Dolaro's testimonial at Wallack's on Sunday was as complete a success as the object deserved. The actress' personal friends and her public admirers packed the theatre. Stokes, of the Hoffman House, Commodore Cheever, Helen Dauvray and others bought boxes and paid large prices for them, while John Hoey did not think in this case $50 was a large price for his orchestra seat. Club men, actors, opera singers and fashionable folk united to attest their sympathy for the beneficiary. The entertainment was thoroughly good, the programme presenting larger and more interesting array of people than any benefit this year. Strange to say, out of thirty or more participants but two failed to appear. One was really ill and the other pretended to be; but there was plenty of good music and good recitations without them, so they weren't missed.

* * *

Harry Siddons, the English actor whose pitiful condition was presented to the profession by THE MIRROR some time ago, and who was given a passage to England by the Fund and a handsome purse, filled by the actors of our stock theatres, through the charitable efforts of Harry Edwards, has arrived on the other side. He has written a letter to Harry Edwards from Surrey, under date of the 13th inst., from which I am permitted to make the following extracts:

"It is impossible for me to adequately thank you for the generous interest you have displayed in my behalf and the trouble and inconvenience that your kind and sympathizing nature has caused you to impose upon yourself. I should much like to write to the many who have so substantially aided me in my misfortune, but my condition prevents me from doing as I would wish, for I suffer severely and with very little intermission. But I am nevertheless sincerely and deeply grateful for all that has been done. I arrived in Liverpool after ten days' sail, and, notwithstanding the care and attention I received, I was too ill to proceed to London and did not resume my journey for two days. Mr. Henry Irving received me with the greatest kindness, and arranged for an almost immediate examination, which took place yesterday. I was examined by three eminent surgeons, and their decision only verified the opinion of the New York physicians. I must now endeavor to arrange the future of my dear children, and can only pray for strength to do so. I have not yet broken the news to my poor father and mother, or my children, but am doing so by degrees. It is, I need not say, a bitter task to perform. If care and affection could chase away this terrible disease I should not suffer long. I am heartily thankful to be surrounded with such love and tenderness. Again I thank you and all those to whose generous sympathy I owe so much."

Surely, if ever human act were blessed it was the actors' gift of money to this noble-hearted hero, who now resignedly waits death among friends and relatives instead of facing the dread reaper among strangers in a strange land.

* * *

The arrangement to put Prince Karl on at the Madison Square next Monday was quietly and quickly consummated a couple of days ago by telegraph. The piece is a four-act comedy with a romantic plot, and having for its hero a German princeling who is the matrimonial target aimed at by some American parvenus. Archie Gunter, the author, tells me that it is a plain-sailing play, depending solely upon "straight" acting for effectiveness. The leading role was written for Richard Mansfield, who made a success in it, according to all accounts, in Boston. He will be supported at the Madison Square by a detachment of the Museum forces, including a number of people who are entirely new to the metropolitan stage. Mrs. Vincent, who has been more than fifty years on the stage and who is as dear to Hub playgoers as Mme. Ponisi to ours, will make the first appearance here in her long career as an elderly and scheming widow in Prince Karl.

* * *

The ninth season of the Masconomo House at Manchester, Mass., opens in June. Agnes Booth, who is as clever in the role of Madam Boniface as she is in all others, will conduct this fashionable resort again. She annually entertains a large and distinguished coterie of professional friends and they will sniff the sea breezes as usual this Summer.

* * *

John Mackay did not play with the Engaged company in Jersey City on Monday night. Joseph Haworth filled his place as Cheviot Hill. Mr. Mackay was excused on the ground of illness. He bore no traces of it when he recited "The Yarn of the Nancy Bell" at Mme. Dolaro's entertainment at Wallack's the night before. The company whisper that Mr. Mackay was afraid to tackle the part. They go on the road to-morrow. Mr. Haworth has another engagement and cannot accompany them. The questions are, Will Mr. Mackay stay behind, and what will the manager do for his Cheviot Hill?

* * *

Genial Charley Collins, better known as "the Cure," of the popular Criterion, was made happy the other day by a souvenir in the form of a handsome horseshoe watch-charm, made of thirteen specimens of California quartz, set in gold. The donors were James G. Taylor, F. A. Macklin, Henry Vernon, Arthur Lewis and Andrew Levey, of Mary Anderson's company.

Salvini's Latest Good-Bye.

"Salvini's season of twenty-six weeks has been successful," said Acting Manager Henri Wertheimber to a reporter of THE MIRROR recently, "He has made money on it, and Signor Chizzola has also made a little. Of course it would have been much better but for Salvini's illness in California. The engagements in this city, Boston, Philadelphia, Chicago, Washington and other leading places, proved profitable. Signor Salvini leaves America on the *Alaska* on May 21, and will not return, it being his determination to retire permanently from the stage. The consequence is that we are overrun with requests for his autograph. He will go at once to his estate in Tuscany, twelve miles from Florence, and busy himself in the pleasant occupation of raising grapes and olives and making wines."

"Why does Signor Salvini retire?"

"Because the work of acting is too fatiguing for him. He is not young any more, you know; he is very bulky, too, and the playing is a great strain on him, the way in which he enacts his parts taxing his strength greatly.

"His son Alexander, by the way, is going to remain in this country and go starring in his father's roles, playing in Othello, The Gladiator, Romeo and Juliet, etc. Nothing definite has been settled yet, except that I am laying out a route for him and that he is going to study at once very earnestly and prepare himself to the best of his ability to walk in his father's shoes."

Miss Coghlan to Shelve Joan.

"Rose Coghlan's season has been a very nice one in the main," said John E. Warner, that lady's business manager, in conversation with a MIRROR reporter. "Our Joan was played almost exclusively and proved very successful. This week we begin a supplementary season of four weeks—one at the Windsor, two on the New England circuit and one in the neighborhood of this city.

"Next season will open in Montreal on Oct. 4, Miss Coghlan again being under Mr. Edgerly's management. She will play a repertoire of the classic drama, such as Measure for Measure, Twelfth Night and As You Like It, and old comedies, such as The School for Scandal. Our Joan may be played occasionally. One of the features next season will be Miss Coghlan's splendid dressing. Our Joan is to be shelved because the public wish to see the star in fine costumes, and the plays I have mentioned will admit of this. Her tour through the country has made a splendid impression, especially in the South, where almost all the managers have asked for return dates. Our Joan is a good acting part, but it does not give Miss Coghlan the opportunities both herself and her patrons wish. Of course Miss Coghlan will need a very strong company for next season, and this we will try to obtain.

"So far about thirty-two weeks for next season have been booked. A long engagement at one of the principal Broadway theatres is now being negotiated for, and in three or four weeks we will know for sure whether Miss Coghlan plays an extended engagement in this city next season or not. I forgot to mention that we are trying to get a new comedy by Herman Merivale, which that gentleman has just written."

Maggie Mitchell's Season.

Harry E. Sanford, Maggie Mitchell's handsome young business manager, has been in town for a few days. He has been very ill and is taking matters easy until the close of the season. In speaking of the tour that is nearing its end, Mr. Sanford said:

"We close in Harlem on May 15. As to the profits and general results of the season, Mr. and Mrs. Paddock (Miss Mitchell) are well satisfied. Our business was especially large in the Northwest, but the hardships of travel were very severe. We lost a week by a snow blockade *en route* to Denver. This hardship, by the way, laid the foundation of my illness. The only real cloud that crossed our path was the recent death of Miss Mitchell's aged father. After cancelling a week Miss Mitchell resumed her tour. Is Miss Mitchell pleased with the reception of her new play, Maggie the Midget? So much so that she will retain it as a feature of her repertoire next season. Mr. Paddock is now negotiating for a four weeks' run of the play at a metropolitan theatre. Two or three managers have offered the date, but the theatre has not yet been selected. The Midget affords great scope for stage setting, and this will be well attended to when the play is produced here."

"Has Miss Mitchell anything else that is new for next season—that is, new to the Metropolis that she has thus far slighted as regards Maggie the Midget?" asked the interviewer.

"Another new play is on the stocks—an adaptation from a popular novel. Neither novel nor title of play will yet be revealed. Fred. Williams, author of Maggie the Midget, is the adapter. Of course, the first production may not take place in New York; but if the play is a success, the Metropolis will surely see it. Miss Mitchell opens the coming season in Boston early in October. I am much indebted to Mr. and Mrs. Paddock for their kindly care during my illness. I am not yet fully recovered in health, and Mrs. Paddock has invited me to spend the month of June at her seaside home at Elberon."

A Skipped Season.

"We have just closed a most successful season of thirty-six weeks," said Fred. Lennox, of Fowler and Warmington's Skipped by the Light of the Moon company, to a MIRROR reporter the other day, "ending up our season at South Norwalk, Ct., last Saturday night. We can report splendid business all over. My brother Walter and myself played the two parts taken by Harrison and Gourlay, and you can see in my attenuated figure evidences of the hard work I've gone through. We did a splendid five weeks' business in Texas, only one of us, Mr. Fowler, getting a touch of the dengue fever. But, for all that, we didn't lose a night.

"It was terrible, though, almost all of the organizations travelling down that way having one or more members stricken with it. You could see big, hearty men walking around as limp as though they had been run through a wringer. They used to have beds in the wings, so that the stricken actors could lay down between cues. All of the company have done well, and Mr. Warmington has come out with a nice little seven and a half carat diamond ring, with a pure white stone. It isn't often a manager can do that after meeting all obligations. About the middle of May I shall go to Europe, to be back about the 1st of August."

Evangeline' Successor.

Late last Saturday evening, at the conclusion of Effie Ellsler's engagement at the Grand Opera House, Manager Marc Klaw made arrangements to have Miss Ellsler follow Evangeline at the Fourteenth Street Theatre on May 3. Mr. Klaw gave a MIRROR reporter the following reasons for this step:

"As Miss Ellsler has played five engagements in Woman Against Woman in this city this season, and to business that has steadily grown, I felt warranted in placing her in a theatre where the season would not be limited to one week. The present engagement is for two weeks, with the privilege of an extension. Popular prices will be charged—that is, fifty cents will buy a good reserved seat, and the best can be had for a dollar. I feel assured that if tolerably cool weather continues the season will be profitable."

The Alone in London Season.

Colonel William E. Sinn, the manager of the Alone in London company, returned home last Sunday. Both he and Mrs. Sinn were the recipients of warm congratulations from their many friends who have been watching for them ever since their wedding in Cleveland some time ago. A reporter of THE MIRROR called on the Colonel and asked him how many hundreds of thousands of dollars he had made with Alone in London since last Fall.

"I never care to tell my private business," he said, "but I can say that I believe we have made as much money as any other drama on the road, but not $100,000, nor $60,000. Three out of every five engagements have been played to crowded houses. We started out for twenty-five weeks, and we remained out thirty-five. The play has been an immense 'go' right along. We struck a few small houses but our expectations have been more than realized."

"How about next season?"

"We go to San Francisco in June. Next August we begin our second regular season, and we will be out till May 1887."

In the Courts.

Police Justice Gorman has put himself on record in regard to boycotting by musicians. The matter came before him on complaint of George Eschert—who has led till quite recently the orchestra in Theiss' Alhambra Court in East Fourteenth street—against Hans Holderf, Adam Schmitt, Herman Wendler and John Mollenhauer for conspiracy and using intimidation in having Eschert discharged, on the ground that he had violated the rules of the Union by playing under price. Eschert in his affidavit stated that the accused men had gone to Mr. Theiss and demanded his discharge. Mr. Theiss refused, having employed Eschert since 1881. Then a boycott was instituted and handbills to that effect distributed in front of the house. Mr. Theiss told the boycotters that he paid Mr. Eschert $50 a week and that he belonged to the Musical Protective Union, as did his men. The boycotters persisted that Eschert must be discharged and members of the Carl Sahm Club only employed. Mr. Theiss stood the boycott three weeks and then gave in, paying the boycotters $1,000, discharging Eschert, and signing an agreement to employ Carl Sahm Club men. Lawyer Wagener moved for a dismissal of the complaint on the ground that no conspiracy had been shown; but the Justice would not grant the motion. In deciding to hold the accused for trial he took occasion to say: "This is a most disgraceful case of blackmail. It is not an instance of labor being arrayed against capital, but of one musical union fighting another and demanding the removal of hardworking men because they did not belong to their own organization, and that they might have the places. In taking this $1,000 the Carl Sahm Club were guilty of a most outrageous act, and I believe if a complaint was made against these men for theft the complaint would hold and the men be punished." After an hour's hunt a bondsman was found for the men, who had each to furnish $500 bail. They will be tried in the Court of General Sessions.

Last Fall Nelson Waldron, who was stage machinist at the Madison Square Theatre when the double stage was put in, began a suit in the United States Circuit Court against Marshall Mallory, G. H. Mallory and A. M. Palmer for infringement of patents claimed to cover the appliances used in the construction and movement of the double stage. He asked for an accounting of the profits arising from its use, and claimed $100,000. The defendants have just put in their answer in the suit. They do not deny that some of the appliances were the work of Waldron, but allege that the experiments in connection with the double stage were made under the direction of Marshall Mallory, who made suggestions that were carried out. They claim that no compensation was claimed by Waldron and that the work did not involve any exercise of the inventive faculty, but consisted of a new appliance of stage elements of old use. The case will come before Judge Wallace in the Equity Term.

Jules Levy, the cornetist, played at a concert at Sing Sing recently at the solicitation of William H. Fitzgerald, stage manager and tenor singer, who engaged him for $150. Mr. Levy was given $50 in advance, but after the concert could not collect the remaining $100. He therefore sued Mr. Fitzgerald in the Eleventh District Court for that amount. Mr. Fitzgerald's defense was that William H. Gale got up the concert, and was responsible. Fitzgerald had simply acted as Gale's agent. Levy testified that he regarded Fitzgerald as the principal, and treated with him as such. Nothing was said of his being merely an agent. Judge Dessar sustained the cornetist's claim.

A suit in which Frank X. Cambensy, a lithographic artist, and Gustav Amberg figured was tried last week in the Eleventh District Court, and resulted in the defeat of Mr. Cambensy. The amount at stake was a comparatively trifling sum, being the value of 5,000 copies of a poster which Cambensy got up, as he claims, on Amberg's order. A design was executed on stone and proofs shown to Mr. Amberg, who did not like the portrait of himself which appeared at the head of the sheet. Cambensy says he changed the head to suit Mr. Amberg, but that the latter refused to take the posters. Mr. Amberg claimed that he never ordered the posters, but that Cambensy solicited the work. Finally he told him to go ahead and try, and if the work met his approval he would accept it. The proofs were not satisfactory. Judge Dessar ordered judgment for defendant.

Louis James' Opening.

It was the intention of Louis James to begin his starring tour in Virginius, a role for which he is pre-eminently fitted, but upon consultation with Manager J. H. McVicker it has been decided to open in Gissipus, a Roman-Greco drama, written by Gerald Griffin in 1840. In his prime this role was a favorite with Macready. The last time Gissipus was given in this country was in 1858, by James Anderson, the English comedian. Mr. McVicker is quite enthusiastic over the play, and predicts an unqualified success for Mr. James in the title role.

"I regard the change as a good one," said Frank Farrell, manager for Mr. James. "Gissipus is long enough forgotten to be a novelty, and will command the attention of critics which Virginius would not have. Again, it will prevent comparison between Mr. James and other actors who have played or are playing Virginius. While Mr. James will never avoid comparison or criticism, nevertheless it is just as well to start out with pleasant prospects."

Gissipus is a picturesque, romantic drama. It deals with the strong friendship existing between two Romans, one of whom, Gissipus, resigns his affianced bride to his friend, Anthony, a Roman officer, upon discovering that a prior attachment existed between them. Gissipus is in debt and about to be arrested. He concludes to confide his troubles to his friend, and to this end makes an appointment for that night at the house of Gissipus. The officer is, however, summoned before the Praetor and hastily sent to the front with his army, not being allowed to see Gissipus and explain matters. The latter, not knowing the real state of affairs, thinks Anthony has deserted and deceived him, and is indignant. He is arrested and sold into slavery, and for years is held in bondage. He escapes and returns to Rome to die, bitter against his false friend. The latter has been successful in the wars and is now a General. He is making a triumphant entry into Rome when Gissipus, ragged, unkempt and pitiful, attempts to attract his attention, but is struck down by the guards. Gissipus is afterward arrested for a murder he confesses having committed, but of which he is innocent. He wants to die. Anthony discovers his long-lost friend and endeavors to affect a reconciliation, but Gissipus spurns all offers—even refuses to accept a pardon. He pours out the vials of his wrath on the head of Anthony, and will not listen to any explanation. He mounts the scaffold, and bids the executioner do his work, when Sopronio, his former love, appears and melts his stubbornness. The two friends are reunited and Gissipus is loaded with honors by Anthony, now Praetor. The play is written in beautiful language. The situations are strong and in several instances powerful. It gives scope for rich costuming and spectacular effects, which Manager McVicker promises shall be lavishly gotten up.

Professional Doings.

—The Ivy Leaf closes season in Detroit next week.

—Helene Harrington is at liberty for the coming season.

—Hawthorne, the well-known costumer, has removed to 4 East Twentieth street.

—Charles Willard, comedian of the Byron combination, and Ella Sothern were married in Brooklyn on Sunday.

—Lafayette W. Seavey is prepared to store scenery for the Summer at his commodious quarters, No. 216 East Ninth street.

—Harry Miner will open his new Hoboken People's Theatre, for which ground was broken last week, on August 23, with The Silver King.

—The Stafford-Foster company has come to grief. Salaries are behind. Yet Mr. Stafford is reputed to have a very wealthy father backing his ventures.

—George W. Sammis closes his season as acting manager of the Young Mrs. Winthrop company and will be at liberty after May 1, when the organization disbands.

—Laura Dainty, who has been successful for two seasons in A Mountain Pink, is booking for a new play next season. She prefers Fair dates in the West and Northwest.

—Esther Lyon, a pretty young actress of considerable talent, formerly of the White Slave company, has accepted a starring engagement with the Egbert Dramatic company.

—W. W. Fowler, of the firm of Fowler and Warmington, is in town. He says they will have larger territory for Skipped by the Light of the Moon next season. The present season has been one of profit, lasting thirty-six weeks.

—The Opera House at Asbury Park, N. J., is managed by Colonel L. E. Granger, with Fred. G. Maeder as director of amusements. Time is open till June 1, when the Summer season begins.

—Fred Frear and Hattie Anderson have been engaged by Sam Fort for his burlesque company. The place of Dora Wiley, who had been engaged to go with this company, has been taken by Murtha Porteous.

—J. C. Duff sailed for Europe [illegible] but as yet there has been no perceptible increase in the inflowing tide.

—According to a cable received by [illegible] French from his father, Lurline, the burlesque produced by the Violet Cameron Opera company at the Comedy Theatre, London, last Saturday night, was a success.

—I. J. McCandless will continue to manage the Butler (Pa.) Opera House next season. It seats 700 and has complete new scenery. Electricity is used in lighting. May and June are open, and the manager is now booking for next season.

—It is publicly announced that Manager Fred Parke, late of Library Hall, Pittsburg, is to have a new theatre in that city, and that it will be completed in time for the opening of next season. Mr. Parke is reticent on the subject.

—Tony Pastor's road season has opened with more than the usual *eclat*. This is Mr. Pastor's twenty-second annual tour, and his company is one of the strongest he has ever gotten together. It is amusing Brooklyn for a fortnight.

—The Field of the Cloth of Gold was produced at the California Theatre, San Francisco, on Monday night, and made a hit. Charles Reed, the minstrel, who made his debut in white face, was especially happy in the part of King Francis.

—Dan Sully's Corner Grocery will close season in Philadelphia on Saturday night. It ends with a satisfactory profit to Mr. Sully. W. O. Wheatley will manage Tony Pastor's Theatre for the Spring and Summer. The Corner Grocery opens there next Monday.

—Henry French, through his counsel, ex-Judge A. J. Dittenhoefer, began an action in the courts yesterday against Signor G. A. Chizzola to recover the money lent him by which Signor Salvini was brought to this country by him last Summer, about $[illegible].

—George W. Sheldon, the well-known actor, and father-in-law of Nat Goodwin, is suffering from a cancer. Until recently he heroically kept at his work in Mr. Barrett's support, but has at last been compelled to retire and go to his home, where he may not long leave alive.

—The Boston Vokes Comedy company, which comes to this city next Monday, will play for an extended engagement, will give its first repertoire as was seen at the Standard earlier in the season. Should the new piece, "Will Tell, which is to be produced this week in Philadelphia, be a success, it will be added to the repertoire.

—A. S. Anthony, a one-time [illegible] Uncle Tom manager, has made a deal with a [illegible] matic company playing under his name [illegible] as Mechanics' Hall, Worcester, Mass. The company, headed by Frank Mayo, is [illegible] badly crippled, but the kindness of Manager Charles Williams enabled it to get out of town.

—R. S. Duryea arrived in this city [illegible] day, looking as brown as a berry. He [illegible] most successful engagement of [illegible] on last Saturday night, [illegible] year we shall repeat the experiment [illegible] the same policy and reappear [illegible] strong, if not a stronger, company [illegible] had this time. Our repertoire will [illegible] increased by several new plays.

—Frank Mayo's regular season [illegible] which opened in Brooklyn on [illegible] just closed, is hailed throughout [illegible] dates were some losing ones, [illegible] the season was very profitable. [illegible] star season has just been [illegible] Principal guests in Canada will be [illegible] a few return dates played in [illegible] again Corbyn is fast filling [illegible] which opens at Buffalo on August [illegible]

—The funeral of Stella Mayhew [illegible] rich) took place from her late [illegible] city on Thursday last. The Rev. [illegible] St. Luke's P. E. Church conducted [illegible] vice. The interment was in [illegible] etery. The following professionals [illegible] those present: Archie Gunter, [illegible] dyaides, Harry Harwood, [illegible] ge Hudson, Katie Putnam, [illegible] Irene Ackerman and Rose Hamilton.

—Philip H. Lehman is looking for [illegible] ing theatres, known as the Central [illegible] circuit. These are situated in [illegible] ester, Oswego, Auburn, Watertown [illegible] dinsburg. None but the best of [illegible] will be booked as these houses are [illegible] at regular prices. Mr. Lehman's [illegible] purveyor of amusements is [illegible] is a guarantee that [illegible] handled while playing the [illegible] under his control.

—R. S. Douglas, for a long time [illegible] correspondent at St. Joseph, Mo., has been appointed manager of Tootle's Opera House in that city. If Mr. Douglas proves to be as good a manager as he has been correspondent he will be acceptable to all sides. By the way, Mr. Douglas is one of many Mirror correspondents who have forced their way into theatrical positions, and, with few exceptions, all have fared well. May he be no exception.

—Some of the dailies speak of Elsie St. Quinton as making her metropolitan debut in Arcadia. Miss St. Quinton made her first appearance in this city, in comic opera, some three or four years ago. After a few performances she suddenly left the city never to return professionally until now. Many tempting offers were held out to her to return, but she resolutely eschewed the dissipations of burlesque-ing opera in the West and Southwest. After years of roughing it she has reached Arcadia.

—"The season which we close here on Saturday evening will be, I think, one of the best we ever had in this house," said Arthur Wallack to a MIRROR reporter yesterday. "There were no phenomenal successes, no wonderful weeks, connected with it, but it has been a good average business straight through. We played to big business—that is, receipts of $8,000 a week—with Valerie, and the only thing that proved a failure was Central Park. There is no accounting for public taste, you know. During the Summer when the house, is unoccupied, it will be freshly cleaned, painted and put in repair throughout. We shall open our next season on or about Oct. 4. Mr. Wallack will have no preliminary season, but intends will take a long and needed rest in the country. We have three or four new pieces for next season, in one of which John Gilbert is to [illegible] inate a new character. Besides, [illegible] there will be with us next season [illegible] lew, Mme. Ponisi, Harry [illegible] Robe, Helen Russell, Harry [illegible] Leeson and Mr. Edwin. [illegible] I do not know what arrangements [illegible] made. Mr. Elton is to go [illegible]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible] and she was the perfection of grace and rustic simplicity. On Friday and Saturday Modjeska appears in As You Like It, Camille and Twelfth Night. Next week Maggie Mitchell occupies three nights and Joseph Jefferson the rest of the time.

[illegible] Opera House (Fred. Waldmann, manager): Leavitt and Silvo's World's Minstrels began a week's engagement to fine business. The troupe is not a particularly strong one; it lacks voices. Professor Gleason exhibits some very clever dogs, and Silvo does some expert juggling. Next week, Austin's Australian Novelties.

Jots: The Fifth Avenue Mikado did not do as much business as was expected last week. The majority of the co. scamped their acting terribly. They evidently thought that anything was good enough for audiences outside of New York.

TRENTON.

Taylor Opera House (John Taylor, manager): The Tin Soldier was presented before a large audience 24th. It was a decided improvement over all others of its class seen here this season. Chestnut's Kit, 30th and May 1; Joseph Jefferson, 4th; Maggie Mitchell, 8th; Tony Pastor, 10th.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Templeton's Mikado co. made its third appearance here 26th. There was over $800 in the house. The performance was scarcely satisfactory.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): Bloodgood's Happy Thought co. in Rose and Coe, under the management of the popular Gus Moulton, played to a fair but highly appreciative audience 23d. Co. first-class. Dalys, 26th.

Items: A new dramatic co. has been formed here for the coming season.—Your correspondent acknowledges courtesies extended by Gus Moulton.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Lotta, in Musette, 19th, drew a full house, and gave the best of satisfaction.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Week of 19th The Private Secretary drew medium sized audiences—fully what was expected of Holy week. Minnie Maddern 29th, 30th, May 1.

Court Street Theatre (H. R. Jacobs, manager): Business was fair last week, A Brave Woman being the bill. Louise Pomeroy, 29th, 30th, May 1.

The Adelphi: Last week's audiences were pretty fair. The co. to enter this week has at least a name, "A [illegible] Novelty and Burlesque Company of Floating Angels."

Items: The Museum's bill of Across the Atlantic was a drawing card last week. The houses averaged well for a hot week.—Harry Everts, who has acted as press agent at the Court Street Theatre since Mr. Jacobs managed it, left last Saturday to go ahead of [illegible] in the same capacity. L. N. Woolcott succeeds him at the Court Street.—Very warm weather showed an effect on the general attendance last week.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): The only attraction last week was during the first half when the Comedy of Errors was seen at four performances, including a matinee, and drew large houses at all but the afternoon. Of course, the comedy received a most elegant stage setting and the costumes and stage effects were finely attended. Robson and Crane as the Dromios were admirable, and the supporting cast was fairly good. Thursday evening brings the occasion of Mrs. Leland's annual benefit, when Engaged will be [illegible]. The house is nearly sold out at the present writing. The [illegible] the week.

Museum (Jacobs and Proctor, managers): The return engagement of Edwin Arden in Eagle's Nest was encouraging, large audiences being attracted except on Good Friday. The current week brings Frances [illegible].

Everyday: Lillian Billings joined Edwin Arden's co. Monday last, to play lead during the rest of the season. —Frank Harrington, late of the World co., is in town for a few days.—Lillie Allyn's Japanese Minstrels and Gus Hill's Novelty co. are at the Central Theatre this week.

TROY.

Rand's Opera House (E. Smith, Strait, manager): At any other time but Saturday evening, and any other season but Lent, would Rafael Joseffy have met with [illegible] he certainly deserved. As it was, only a small audience [illegible] 24th. Should he visit us in the future [illegible]. Davenport's Double Hibernian co. [illegible] Mr. Scott, Frank Mayo [illegible]. Professor C. H. Van Antwerp's annual Children's Carnival which [illegible]. Ada Merritt, supported by Charles E. Dickson, will be in Blue Water May 1. On the 3d, Esmeralda, by Dillon [illegible].

Griswold Opera House (Jacobs and Proctor, managers): The Bryan-Bentley co. were favored with good attendance and gave satisfaction past week. Miss [illegible], of this city, is one of the co. M. B. Wood, current week.

Music Hall: Troy Choral Union Handel's Samson, [illegible]; Walpurgis Night, 30th; Grand Concert by Dorsey's Band, assisted by the Temple Quartette and Schumann Female Quartette of Boston, May 13.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Atkinson's co. appeared in Peck's Bad Boy to fairly good business last week. The mischievously inclined boy, the [illegible] grocery-man and the unfortunate Pa were the principal characters, and they created much laughter. This week The Bandit King; next, Wilbur Opera co.

Grand Opera House (E. H. Lehnen, manager): Evans and Hoey's Parlor Match co. drew good houses 19th, 20th, 21st. Thatcher, Primrose and West's Minstrels appeared 24th, to medium business. Alice Harrison 29th, 30th. Pat Rooney May 1.

Casino: Business only so-so last week. This week, Russell Brothers' comb.

Items: I accept your compositor's apology for the unwarranted liberty he took in mixing my last week's letter.—Frank Edwards, the genial press agent of the Academy, was the recipient of an elegant hand-painted banner from friends in New York, upon his fifty-second birthday, 22d.—Manager Lehnen's benefit at the Grand, 29th, promises to be a winner.

AUBURN.

Academy of Music (E. J. Matson, manager): Joseffy delighted a small but very appreciative audience 20th. April 23, Thatcher, Primrose and West's Minstrels co. did an immense business 23d. Mr. West, an Auburn boy, was presented with an elegant basket of flowers.

OSWEGO.

Academy of Music (John R. Pierce, manager): Tom, Dick and Harry was given by Salsbury's Troubadours 22d, and pleased a very light house.

Casino Opera House: The Corinne Merriemakers have appeared the past week to fine business. Entertainment good. Their manager will please accept thanks for courtesies. Ethel Tucker all this week.

CANANDAIGUA.

Kingsbury Grand Opera House (G. Kingsbury, manager): Jessie Darling and The Liberty Family gave an entertainment 19th, to a fair house.

LOCKPORT.

Hodge Opera House (John Hodge, manager): Dramatic Circles were thoroughly awakened after a long sleep by Nate Salsbury's Troubadours, 21st. Salsbury's song "Woman, Lovely Woman," scored a big hit. Business very good.

BROCKPORT.

The Brockport Amateur Opera co., of whom your Medina correspondent spoke so highly a few weeks ago will produce The Mikado here on May 12, and at Medina, 14th, assisted by Miss Smith, of Cleveland, O. They will use their new scenery, painted expressly for them by Seaman and Landis, of Chicago. The opera is to be mounted in fine style and to be rendered by fifty people. Following is a part of the cast: The Mikado, Wilbur B. Randolph; Ko-Ko, Bert F. Ward; Yum-Yum, [illegible] Smith.

ELMIRA.

Opera House (W. E. Bardwell, manager): T. P. and W. Minstrels gave an excellent entertainment to a large house, 21st. Maggie Mitchell, in her new play, Maggie the Midget, 24th, pleased a fair-sized audience.

Items: The two well-known vocalists, Will Raymond, tenor, and Charles Shattuck, basso, joined T. P. and W.'s Minstrels at Syracuse, 26th.—I am informed by Mr. West that his co. have received a flattering offer from a London manager to appear in England during [illegible]. The offer may be accepted.

HORNELLSVILLE.

[illegible] Opera House (Wagner and Reis, managers): [illegible] The Rajah, pleased a fair house, 19th. [illegible] Si Perkins, came 22d and gave us a fair [illegible] late Barney McAuley. Maggie Mitchell [illegible] good house 23d. To the Lenten [illegible] that this little lady was greeted [illegible] house, but those who did [illegible] good house—[illegible] the best [illegible] managers): Negotiations are pending with the Bella Moore Mountain Pink co. and R. G. Knowles' Odds and Ends co.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Pat Rooney's New York Star comb. played to a small house, 22d, creating but little enthusiasm.

CORNING.

Harvard Academy (G. W. Smith, manager): Frank Jones in Si Perkins, 20th, to full house, attracted by good paper and a band parade in grotesque costume. An odd burlesque with little merit. Ida Siddons, 30th.

Arena: Hurlburt and Hunting's circus, organized here last year, opens season 29th, 30th, May 1, starting with a much larger and better equipped show.

SALAMANCA.

Opera House (Hudson Ansley, manager): The Two Johns, 23d, to largest house for some time past. So much has been said of the laugh-producing qualities of the co. that it is useless for me to write much. J. C. Stewart was unable to play on account of an attack of lumbago. Frank Rush took the part of Phillip Johns for the evening and did nicely.

OWEGO.

Wilson Opera House (S. F. Fairchild, manager): Pat Rooney's comb. played to a good house 23d and gave satisfaction.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): The Rajah, 22d, to good business. Ida Siddons, May 1; Louise Pomeroy, 5th; Devil's Auction, 6th.

CORTLAND.

Cortland Opera House (Warner Rood, manager): Ethel Tucker co. 19th, in Duenna; 20th, Pearl of Savoy; 21st, Duenna. Patronage fair, but co. deserved full houses. Miss Tucker gave splendid satisfaction. Support good.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The Dalys came 20th and 21st to small but delighted audiences. Evans and Hoey gave A Parlor Match for the third time this season 22d. Fair business. T. P. and W., 30th.

Items: Ben Daly has in him the making of a first-class eccentric comedian.—Charlie French, one of the best fellows in the profession, sends regards to THE MIRROR. —The Dalys close at Skowhegan, Me., May 8.—A Parlor Match closes in Philadelphia on May 1.

WATERTOWN.

City Opera House (E. M. Gates, manager): The Kindergarden co., with Stanley Macey as leading man, appeared 22d and 23d. The co. is very good. The musical programme was excellent and was rendered in an artistic manner. Good business for Holy week. Coming: Two Johns Comedy co. 29th; Pat Rooney May 6.

OLEAN.

Opera House (Wagner and Reis, managers): Sawtelle Comedy co. opened to a fair house night of 12th in Rosedale, and continued through the week with standard dramas to increasing business. The Rajah, 20th, to a very light house. Si Perkins was given 24th, to moderately fair business. The street parade of the Farmers' Band was very novel and quite a striking feature.

Arena: Attaches of Pullman's Circus during the past two weeks have been overhauling the paraphernalia preparatory to the opening here May 1.

NORTH CAROLINA.

HENDERSON.

Burwell Hall (Samuel Burwell, manager): Kittie Rhoades' Dramatic co. presented, 22d, 23d and 24th and matinee, Pygmalion and Galatea, M'liss, Kathleen Mavourneen and Peck's Bad Boy. Owing to Lent, business was very light. Audiences highly pleased. Miss Rhoades was a very beautiful Galatea. In M'liss her acting was splendid, and won for her much applause. The co. is a good one, and especially would we mention Frank Davidson and David Whipple, the clever comedians.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): The past week is generally recognized as the poorest in the year, it being the last of the Lenten season, but such was not the case here, as the three attractions played from splendid to standing-room audiences. Haverly's Minstrels started the ball, 19th, by playing to an audience that fairly tested the capacity of the theatre, and a cleverer or brighter performance of the kind we have never had. The first-part was replete with new and original songs, local gags, and, above all, a store of jokes minus the walnut flavor. The olio included the famous Black Watch, which, for military manœuvres, is certainly unexcelled. The Quaker City Quartette, the Gormans, the wonderful Cragg Family, closing with the burlesque, Cigardo, with George Gorman as Kranky-Too. When this co. was here earlier in the season I mentioned that Gorman's business as Kranky-Too was really funny, and that if he was properly surrounded with a play to suit him he would undoubtedly score a Dixey hit. I am still of the same opinion, as no one during the past five years has created more genuine, side-splitting laughter than Gorman as Kranky-Too. Nat Goodwin's Specialty co., sailing in The Skating Rink, drew a large and highly pleased audience 21st. The play (?) is the thinnest and tamest "skit" that has yet visited us, and without the inimitable Nat would not survive a first night. As it is, it is used as a vehicle to introduce the "cream" business of Hobbies and Our Boarding School. The co. is by far the best that has surrounded our popular American comedian in several seasons. The annual benefit of our popular manager, Larry H. Reist, took place 23d, and was such a grand success, both financially and artistically, as to fully demonstrate that the citizens of Dayton highly appreciate the untiring efforts of Manager Reist, who, since he has taken the reins of this theatre, has favored us with attractions that few cities of equal population can boast of, and all, with very few exceptions, have played to paying business. Manager Reist, in addition to being greeted by one of the most fashionable audiences of the season, was the recipient of many beautiful and costly presents. The attraction was Kate Castleton in a Crazy Patch.

Cues: Lew Spencer, of Haverly's Minstrels, was the guest of his sister while in the city.—Manager Sam Henderson informs me that the Summer season at Memorial Hall, Soldiers' Home, will open June 6. The co. is as yet uncompleted.—Little Corrine will be the attraction here during Fair week.—The ushers of the Grand have been tendered a benefit to take place May 5. The card will be M. B. Curtis in Spot Cash. A more obliging corps than the attaches of the Grand could not be found in a year's travel, and I hope they will be called upon to hang out "standing room only."—This week Jennie Calef.

COLUMBUS.

Metropolitan Opera House (Millers and Okey, managers): Nat Goodwin in the Skating Rink drew a crowded house, 20th, in spite of the night parade.

Grand Opera House (Millers and Okey, managers): Owing to illness, Maud Granger was only able to appear at one performance last week. Her leading lady, Olive West, took her place and became a great favorite. This week, Arizona Joe; next, Lizzie May Ulmer.

Arena: Sells' opening, 21st and 22d, was a great success, the large pavilion being filled at every performance. Show good. The night parade, 20th, attracted a great deal of attention. Miller, Okey and Freeman's circus is well billed and will open May 3d for one week.

Items: John F. Mosure, formerly one of the Three Rankins, is leading the orchestra at Schneider's.—Geo. A. Backus is home for the Summer after his season with Bidwell's stock co., New Orleans.—Will J. Dixon was given a big benefit by the citizens of Reynoldsburg, 24th. Dora was the play.—Leoni and Nelson have gone to Brunswick, Mo., to join LeRoy and Groat's Minstrels.—Henry Schneider was presented with a handsome gold-headed cane after the performance Thursday evening. John Mosure did the speech-making.—George Thompson spent Sunday here, shaking hands with old friends.—George B. Drake is down from Chicago with a bucket of red paint.—Hessenauer's Summer Theatre has been remodelled, and is now in fine shape, with a seating capacity of about 2,500. It will open for the season May 23, under the management of H. B. Keller.—Frank Lewis and the Days are among the new faces at Schneider's this week.—Gilmore's Band will give a concert here the first week in May.—Lester and Allen's Minstrels, May 17, will be the last attraction at the Metropolitan this season. Work on the alterations will begin soon.

YOUNGSTOWN.

Opera House (J. W. McKeown, manager): Nat Goodwin filled the house 9th with his Skating Rink, of which it may be critically said that, like the craze from which it derives its name, it is high time that it should be relegated by the public to "innocuous desuetude." This goes to show that the yielding of profit is not a reliable criterion of a successful play, and that something more than this flimsily woven texture of trash must envelope the star to obscure his brilliancy. The fun exploded and the mirth gurgled over, like the opening of a bottle of Mumm—frothy, effervescent and intoxicating. I may be mistaken, but I am not alone in the opinion that the exuberance of spirit which swelled the head of the star, born of his recent two years guaranty from the Bijou Theatre, New York, took the form of a very obvious guying of his provincial audience. Several of his interpolated gags were aimed fully and fairly at the crowd, and they stuck there, much to the edification of the slim-waisted barnstormers who train in his company. On the 21st Maggie Mitchell was seen by a good house in her play Maggie the Midget, in which she was out of place, but was not on that account the less appreciated by those who know her ability. She would gain in an artistic sense by a return to the old roles which she has created. The Jack Falconer of Charles Adams, Blackstone Gus by Joseph T. Galloway and Mrs. Eberle's Glorianna Potts were well sustained.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): A full house greeted Maggie Mitchell and her company in Maggie the Midget 19th and the famous little actress scored a success even greater than she has made on previous visits to Canton.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Mlle. Rhea appeared, 21st, in An Unequal Match, before a fair house. This is strange, as Rhea is regarded as a favorite here and has always attracted large audiences. Gilmore's Devil's Auction played 24th, and attracted a good crowd. The spectacle was well received.

HAMILTON.

Globe Opera House (Dr. A. Myers, manager): Gilmore's Devil's Auction company to a fair house. M. B. Curtis in Sam'l of Posen May 3.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Mattie Vickers, 17th, in Jacquine to fair house. Miss Vickers' German specialities and Charles S. Rogers' imitations met with much applause. Rhea, 19th, in An Unequal Match, to good lower house. Fair co. supporting. Crossen's Banker's Daughter May 1; Gilmore's Band, 2d.

Black's Opera House (Samuel Waldman, manager): Haverly's Minstrels, return date, 20th, to good house. This troupe gives an excellent entertainment. The performance of the Cragg Family is marvelous. George Gorman, as the Irish Jap., Kranky-too, in Cigardo, is very comical, and made a hit. Malville Sisters' Dramatic co. week of 26th.

BUCYRUS.

People's Opera House: The Leland Opera co. played The Mikado to a crowded house 22d. Entire satisfaction given.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Our home dramatic company played Flower of the Forest 23d, giving a smooth entertainment to a full house. The principal parts were well taken by Mr. and Mrs. Harry Freeman and Frank Enos. The Leland Opera co. gave a very fair performance of The Mikado, 24th, to small audience. Lillian Lawrence as Yum-Yum and Charles J. Kaylor as Ko-ko were the best of the cast. Beethoven Quartette 6th; Joseph Proctor, 8th and 10th; James O'Neill in Monte Cristo 13th; John S. Murphy, 18th.

Personal: Frank Enos, an amateur of our city, has signed with Daniel Bandmann for a two years' engagement, beginning September 1.

TOLEDO.

People's: Jennie Calef, in Little Muffets, Fanchon and Little Barefoot drew good houses last week.

PENNSYLVANIA.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): Frederick Warde was greeted by a large audience, 19th. Virginius was presented and Mr. Warde gave a most artistic interpretation of the title role. His excellent acting received well-merited applause. The Virginia of Mittens Willett can be favorably spoken of. She acts with grace, and displays the gentleness and modesty of the innocent and virtuous daughter. Mr. Dubois is worthy of praise as Dentatus. The rest of co. is nothing remarkable, and at no time did they arise above mediocrity. The Griffith Dramatic co. opened for week 26th. Led Astray for the Easter matinee drew a fair-sized audience. In the evening A Celebrated Case was presented to good business. Mr. Griffith, who enacted the leading role, Jean Renaud, was well received.

Items: Manager Aschbach has the sympathy of the community in the loss of a bright little boy.—Forepaugh has the city and its vicinity painted red for May 8.—At Music Hall The Devil's Auction will be held May 24, and on the 22d James O'Neill with his excellent co. will reappear in Monte Cristo.—Manager Aschbach has the thanks of our theatre-goers for this reengagement and a packed house is assured Mr. O'Neill.

TITUSVILLE.

Emory Opera House (Emory and Lake, proprietors). A fine and fashionable audience greeted Mlle. Rhea, 22d, in Pygmalion and Galatea. The performance was excellent. Rhea is a great favorite here. Her support is good.

NORRISTOWN.

Music Hall (W. J. Boyer, manager): Ida Lewis, week of 19th, in East Lynne, Sea of Ice, Hidden Hand, Ticket-of-Leave Man, Child of the People and Ten Nights in a Barroom. Poor business at low prices. Count and Countess Magri 28th and 29th; Big Four Minstrels May 1; return engagement.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Sam Hemple, supported by the Hemple Comedy co. in All that Glitters is Not Gold. Uncle Sam, etc., 19th, 20th and 21st, to very light business. Frederick Warde in Othello to crowded house 22d. This tragedian is a favorite here, this being his third appearance this season. Warde was as good as usual, but his support was not equal to that of his former visits. John E. Kellerd as Iago and Miss Mittens Willett as Desdemona were well received.

Arena: Forepaugh's Circus May 3.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): A Tin Soldier, with James T. Powers as Rats, 19th, to good business.

Carnival: The Authors' Carnival, which opened 26th, at the Lackawanna Rink, 80x200 feet, promises to eclipse all entertainments of this kind ever given here. About 300 people in costumes participate. It is given for the benefit of the Y. M. C. A. The costumes are valued at $15,000.

READING.

Grand Opera House (George M. Miller, manager): A Tin Soldier drew a large audience 23th and gave a satisfactory performance. Variety, under management of J. J. Magee 30th and May 1.

Arena: Forepaugh's Circus billed for May 7.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Standard Dramatic co. opened 19th for a season of two weeks. Last week, Othello, The Honeymoon, One Touch of Nature, Romeo and Juliet, The Hunchback, The Marble Heart, The Lady of Lyons and Ingomar to fair business. The audiences were very enthusiastic; recalls after recalls. Messrs. Chester, Horning, Hanscombe and Kyle, and Misses Gillette and Campbell won the admiration of all.

McKEESPORT.

White's Opera House (James E. White, manager): Lottie Church, supported by the Abora Dramatic co., opened a week's engagement 19th. Trix and Unknown 21st. Camille and The River Pirates 24th. Good business. Peck's Bad Boy May 10.

Arena: The United States Circus will exhibit here on May 7.

EASTON.

Opera House: Tin Soldier co. 23d to small house. Fair co. Amy Ames as Violet made a hit.

OIL CITY.

Opera House (Kane and Rogers, managers): Rhea presented Pygmalion and Galatea 23d to good house. Best of satisfaction.

ERIE.

Opera House (Henry A. Foster, manager): J. C. Stewart's Two Johns co. played to a good house 21st. Barring Stewart, the co. is poor. Charles Emmett in Dashing Charlie appeared 22d and 23d to very small audiences. The play is very, very bad, and the co., if anything, worse. The only redeeming feature is where the nigger stands on his ear and claps his heels together. The gallery freely expressed its disapproval of play and actors by yelling "rats!"

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Hoyt's Tin Soldier co. 20th. Good house. Frederick Warde in Virginius 21st. Very good house. Mr. Warde grows more popular here with every visit, and that he deserves it is the sentiment of the town. He closes his season with this week.

MEADVILLE.

Academy of Music (K. A. Hempstead, manager): The Two Johns co. played 20th to good business. Maggie Mitchell, 22d, in Maggie the Midget, to a crowded house. Fine performance. Peck's Bad Boy 30th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Stetson's Mikado is booked for present week.

Providence Opera House (Robert Morrow, manager): First three nights and matinee, Joseph Murphy and co. Rest of week Tony Hart with his Toy Pistol. Week of May 3, Boston Ideal Opera co. Last week Denman Thompson did a fair business with The Old Homestead.

Theatre Comique: Arrivals for the week are Fannie Beane, Charles Gilday, Florence Jordan, the Foresters, Charles Raymond, Mr. and Mrs. J. W. Conway, Mullen and Magee, Kittie Sheppard, Frank Livingston, Cooper and Lovely. Last week May Adams' Japanese Minstrels gave a week of "yellow" entertainments. Worst ever presented at this house.

Items: The Muses and Dime are both giving good attractions, and the attendance is large.—Lin Harris sails for Europe shortly to spend the Summer.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Lotta and a good co. presented Musette to light business 23d (Good Friday).

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): Baker and Farron opened 21st in A Soap Bubble. Business fair. They close here on 23d instead of 24th, as announced before.

Items: Gertrude Citti and Kitty Shields, who have been ill, join the Baker and Farron co. in Cincinnati.—J. H. Stuart, stage manager with Lotta, joins T. J. Farron next season.—Donaldson's Dime Museum is having a good run of patronage considering the warm weather.

Arena: John Robinson's Circus, Monday, May 3.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Bijou Opera co. 20th. Small house on account of local attractions. Adelaide Randall is a charming little prima donna and has a strong co. She is most worthy of good houses. This is the last musical attraction of the season.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Baker and Farron, in their specialty, A Soap Bubble, were well received 19th and 20th. Miss Citti and Miss Shields rejoin the co. This closes the regular season here.

TEXAS.

DALLAS.

Dallas Opera House (Trezevant and Greenwall, managers): Lawrence Barrett afforded a rare treat to the theatre-goers here, and from the cities surrounding Dallas within one hundred miles distant. The houses were packed and the engagement was the largest ever played in Texas, the receipts being over $2,700 for the three performances, 16th, 17th. Julius Cæsar, Yorick's Love and Francesca da Rimini were presented. Michael Strogoff to large and appreciative audiences, 21st, 22d. Performances good.

AUSTIN.

Millett's Opera House (C. F. Millett, manager): Milton Nobles and an excellent co. appeared, 17th, matinee and night, in Phœnix and Love and Law to good houses. Best of satisfaction, as usual. Lawrence Barrett, 20th and 21st, in Francesca da Rimini and Hernani to splendid houses at advanced prices. Fine support. Everyone delighted. Calls after every curtain. This closes our season.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Milton Nobles occupied the house 18th, 19th, 20th, 21st, and presented his entire repertoire to appreciative audiences. As is usual with this popular actor, he is supported by a thoroughly competent co., and were it not for the lateness of the season and warm weather, business would have been better.

Items: Max Fehrmann, of the Nobles co., is an ex-Galvestonian, well-known, and was warmly welcomed by his numerous friends. I hear that he has stellar aspirations for next season, and has bought the Phœnix of Mr. Nobles; but this is denied by Mr. Anderson, the latter's business manager; so take it for its worth.—As reported, Andress has put his show under canvas, and it is being well patronized.—Manager Greenwall's benefit, which takes place May 3, promises to be a rouser.—I note with pleasure the appointment of Charles Fowler, Jr., as the Actors' Fund representative of this State. The interests of the Fund will be well taken care of in his hands.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Michael Strogoff, 19th, 20th, to good business. The co. is fair as a whole, and, with the scenery carried, they manage to give a good performance of the spectacular drama.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Hanlons presented their spectacular pantomime, Fantasma, 13th, 14th, 15th. Large and enthusiastic audience, Zanfretta and Little Aimee coming in for the greatest share of the applause.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): Harrigan's Tourists to a large audience, 17th.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Jeannie Winston, supported by the Academy Opera co., filled a four nights' engagement, opening 19th to very large and fashionable audiences, rendering Boccaccio, Fra Diavolo, The Princess of Trebizonde and, for the first time in this city, Donna Juanita. Louise Searle shared honors with Miss Winston, who is one of the very strongest favorites of Richmond. Blanche Curtisse in Only a Farmer's Daughter, supported by a good co., closed the week, 23d and 24th, to large houses. McCaull's Opera co., in The Black Hussar and Don Cæsar, 28th to May 1.

Academy of Music (Herzog and Co., lessees): Laura Dainty, in A Mountain Pink, will be the attraction for week of 26th.

Item: Monty Walker and Ed. Hoff, formerly residing in this city, will be heartily welcomed upon their return home with the McCaull Opera co.

LYNCHBURG.

Opera House (Simpson and Dawson, managers): Only a Farmer's Daughter was given 22d, but to a small house, owing to the discussion of the question of prohibition in this city.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Young Mrs. Winthrop was presented 24th, matinee and evening, to small audiences. Professor Crocker's Equines, May 3, week.

People's Theatre: House closed last week. Its former name, Academy of Music, withdrawn, and the People's Theatre substituted. Opened under the new name 26th, with the National Ideal Opera co., for the week.

Arena: The United Circus, May 1.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): This has been the another light week in the amusement line. This house remained closed until the 23d, when Lester and Allen's Minstrels opened a two nights engagement to a crowded house. On the 26th and 27th Mme. Rive-King, assisted by local talent, will give two concerts, for the benefit of local charities. Tony Denier's co. in Gas Fixtures, 26th and May 1.

New Academy (Jacob Litt, manager): The Musical Society gave their 318th concert, 20th, to a large audience, composed mostly of members. The programme embraced Mendelssohn's Ruy Blas, overture; Beethoven's Ervica symphony, and Robert Fuch's E Minor Serenade. Carrie Goldsticker and Mr. Benedict were the soloists. We had another dose of Mikado on the 22d, when the Chicago Opera co. presented the popular little opera. This company is made up of many of the old Pinafore co., and with such people as McWade, Barnes, Allison, Kayne, Harry Brown and Misses Bechtel, Somers, Willard and Cruikshank is sure to make a success. Sol Smith Russell in Felix McKusick, opened 23d, to fair sized audience. Felix McKusick, while lacking in literary merit, serves Mr. Russell as a vehicle for displaying his comicalities, which are always amusing. Mr. Russell's support is fair. The whistling, with banjo accompaniment, of Frank Lawton, is something of a novelty, and wins him a deserved encore. On the 26th, The Rat-Catcher opened for a week for which great preparations have been made.

Items: A spinning-wheel contest is the attraction at the Dime Museum.—The front of Slensby's new theatre is up, and things are rapidly assuming shape.—The engagement of the Knights here was very successful. While travelling in Europe last Summer, they made the acquaintance of Professor Farrar, principal of the Milwaukee college, and on Saturday night the Professor with fifty of his young lady pupils, attended the performance of Over the Garden Wall. After its close they all went upon the stage and enjoyed a "conversazione" with Mr. and Mrs. Knight.—Mme. De Fossey, who plays Mrs. Snitz, in Over the Garden Wall, is a very fine looking woman, and while her part gives her little opportunity she displays a great deal of talent.—John Hogarty, who has been managing Litt's Traveling Museum, has returned to the city for a few days.—For some time past Joseph Hart, the scenic artist of the Academy has been hard at work on a new set, and last night it was presented to the public in the third act of Felix McKusick. It is the finest set ever put up in this city, and is a credit to both artist and manager.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Four Emerald Comedy co. closed a successful week 7th. George C. Miln in A Fool's Revenge, drew a large audience 19th.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): The Chicago Home Opera co. in The Mikado, 20th. First good production of the opera we have had. Excellent satisfaction to a big house. Allie Bechtel as Yum-Yum was particularly pleasing. Lester and Allen's Minstrels 21st. Slim performance to a packed house.

MADISON.

Turner Hall: A. R. Wilber's Lyceum Comedy co. to paying house all the week of 19th. Carrots was presented 19th; Two Orphans, 20th; Phoenix, 21st; Divorce 22d; Little Detective, 23d; Little Barefoot, matinee 24th, and Led Astray in the evening.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers): Ezra F. Kendall in A Pair of Kids 14th; business fair; play funny and co. good. James O'Neill in Monte Cristo, 19th, to a large audience. Over $700 in the house and everyone well pleased with play, star and co. Hanlon's Fantasma, 17th, matinee and evening. House packed and everybody delighted. Patti Rosa, 30th.

CANADA.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): Louise Pomeroy appeared in a round of Shakespearean plays last week to splendid business.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Arthur Rehan's co. in A Night Off appeared week of 19th to fair houses. The co., which has appeared here several times, gives an excellent performance. The Royal Grenadier theatricals on the 29th and 30th and May 1 promise to be very successful. Joseph Haworth and a splendid co. will appear in Own and Engaged. Clara Morris comes May 3, 4 and 5, and Haverly's Minstrel's 6th, 7th and 8th.

Yonge Street Opera House: J. J. Sullivan and a co. of specialty artists held the boards week of 19th. Business good. Everson and Walsh week of 26th in Our Boarding House.

LONDON.

Grand Opera House (J. H. Davidson, manager): Salsbury's Troubadours, 20th, in Tom, Dick and Harry, to moderate houses. Minnie Maddern in In Spite of All, 23d, to good house. Miss Maddern is a favorite in London, and sustained the good opinion formed on her last visit.

ST. JOHN, N. B.

Lizzie Evans appeared in Fogg's Ferry and The Culprit Fay 23d and 24th to crowded houses, and made a decided hit. She is a charming little actress, and will always be welcome here.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AIMEE: Danbury, Ct., 29; Yonkers, N. Y., 30; Rondout, May 1; Hudson, 3; Pittsfield, Mass., 4.

ANNIE PIXLEY: Kansas City, 26, week; South Bend, Ind., May 4.

AGNES WALLACE AND SAM B. VILLA: Boston, Mass., 26, week.

A BARBER'S SCRAPE CO.: Indianapolis, Ind., 29, 30.

ATKINSON'S APHRODITE CO.: Laconia, N. H., 29; Concord, 30.

ATKINSON'S DRAMATIC CO.: Manchester, N. H., 26, week; Lynn, Mass., May 3, week.

ADA GRAY: Harlem, 26, week; New York City, May 3, week; Brooklyn, 10, week.

ARTHUR REHAN'S CO.: Utica, N. Y., 29; Syracuse, 30, May 1.

ALICE HARRISON: Rochester, N. Y., 29, 30; Troy, May 1; Boston, 3, week; N. Y. City, 10, week.

ALONE IN LONDON CO.: N. Y. City, 26, week.

A BRAVE WOMAN CO.: Baltimore, 26, week; New Haven, Ct., May 3, week; N. Y. City, 10, week.

ANNE WALKER CO.: Evansville, Ind., 26, week.

ANNIE LEWIS: Cleveland, May 3, week.

BOOTH-SALVINI CO: N. Y. City, 26, week; Philadelphia, May 3, week.

BOUCICAULT: Chicago, 26, week; Brooklyn, May 3, week.

BARRY AND FAY: N. Y. City, 19, two weeks; Philadelphia, May 3, week.

BAKER AND FARRON: Cincinnati, 26, week; Cleveland, May 3, week; Chicago, 10, week.

BUNCH OF KEYS CO.: Denver 26, week; Cheyenne, May 3; Laramie, 4; Rawlins, 5; Evanston, 6; Park City, Utah, 7; Ogden, 8; Salt Lake City, 10, 11, 12; Reno, 13.

BLACK FLAG CO.: Cincinnati, May 3, week.

BREYER COMEDY CO.: Elgin, Ill., 26, week.

BREADWINNER CO.: Buffalo, 26, week; Baltimore, May 3, week; Pittsburg, 10, week; Cincinnati, 17, week; Louisville, 24, week.

BARBOUR'S DRAMATIC CO.: Nevada, Mo., 26, week; Neosho, May 3, week; Galena, Kas., 10, week.

BURR OAKS (Higgins): Louisville, 26, week; Fort Wayne, Ind., May 3, 4, 5; Toledo, O., 6, 7, 8; Columbus, 10, week.

BOY TRAMP CO. (Mme. Neuville's): Cleveland, May 3, week; Fort Wayne, Ind., 10, week.

CORA VAN TASSEL: Frankfort, Ky., 29; Lexington, May 3, week.

CLARA MORRIS: Montreal, 26, week; Toronto, May 3, week.

CROSSEN'S BANKER'S DAUGHTER: Lima, O., 29; Kenton, 30; Springfield, May 1.

DALYS' VACATION CO: Bath, Me., 29; Brunswick, 30; Rutland, May 1; Belfast, 3; Bangor, 4, 5; Skowhegan, 6.

DENMAN THOMPSON: Brooklyn, 26, week; Rochester, N. Y. May 3, week; Chicago, 10, two weeks; Minneapolis, 24, week; St. Paul, 31, week.

DRAPER'S UNCLE TOM: Pottsville, Pa., 29.

D. E. BANDMANN: Augusta, Ga., 26, week; Macon, May 3, week.

DEVIL'S AUCTION: Mansfield, O., 29; Sandusky, 30; Akron, May 1; Jamestown, N. Y., 6.

DAN SULLY'S CORNER GROCERY: Philadelphia, 26, week; N. Y. City, May 3, two weeks.

EFFIE ELLSLER: Brooklyn, E. D., 26, week.

EDWIN STUART CO.: Ann Arbor, Mich., 26, week; Elkhart, Ind., May 3, week.

EVANGELINE (Rice's): Brooklyn, May 3, week; Philadelphia, 10, two weeks; Cincinnati, 24, week; Chicago, 31, week.

EDWIN ARDEN'S CO.: Baltimore, 26, week; Troy, N. Y., May 3, week; Montreal, 10, week.

EVANS AND HOEY: Philadelphia, 26, week.

ESMERALDA CO.: Washington, 26, week; New Haven, May 3, week.

ENGAGED CO.: Philadelphia, 3, week.

EZRA KENDALL: San Francisco, 26, week.

ELLA MILLER CO.: Evansville, Ind., 26, week.

ELROY'S COMEDY CO.: Philadelphia, May 3, three weeks.

EDITH SINCLAIR: Cleveland, 26, week.

ETHEL TUCKER: Oswego, N. Y., 26, week.

EDWIN CLIFFORD CO.: Des Moines, Ia., 26, week; Quincy, Ill., May 4, week.

FANNY DAVENPORT: New York City, 26, week.

FANTASMA CO.: Kansas City, Mo., 26, week; Topeka, Kas., May 3, 4; Omaha 5 to 8; St. Paul 10, 11, 12; Minneapolis, 13, 14, 15; Milwaukee, 17, week.

FUN ON THE BRISTOL: Richmond, Va., 26, week.

FRED BERT'S DRAMATIC CO.: Los Angeles, Cal., May 3, 4.

FRANK FRAYNE: Chicago, 19, three weeks.

FELIX VINCENT: Bloomington, Ill. 26, two weeks.

GRACE HAWTHORNE: Fort Scott, Kas., 29; Parsons, 30, May 1; Wichita, 3, 4; Newton, 5; Emporia, 7, 8; Ottawa, 10, 11; Lawrence, 12, 13.

GEORGE C. MILN: Madison, Wis., 29; Beloit, 30; Rockford, Ill., May 1; Chicago, 3, week; Iowa City, Ia. 10; Des Moines, 11, 12; Burlington, 13.

GRIFFITHS' DRAMATIC CO.: Allentown, Pa., 26, week.

GEORGE MORTON'S CO.: N. Y. City, 19, two weeks.

GOOD AS GOLD CO.: Philadelphia, May 3, 4.

GRAHAM EARLE CO.: South Bend, Ind. 26, week.

GAS FIXTURES CO.: St. Paul, 29; Eau Claire, Wis., 30; Oshkosh, May 1.

GOLD KING: Akron, O., 26, week.

GUS WILLIAMS: Boston, 26, week; Pittsfield, Mass., May 3; Little Falls, N. Y., 4; Lyons, 5; Sandusky, O., 7; Troy, 8; Cincinnati, 10, week.

HELENE ADELL: Holyoke, Mass., 26 week; New Bedford, May 3, week; Dover, N. H., 10, week; Lynn, Mass., 17, week.

HAZEL KIRKE CO.: N. Y. City, 26, week.

HERNE'S MINUTE MEN CO.: Chicago, 26, three weeks; Milwaukee, May 17, week.

HENRY CHANFRAU: Lancaster, Pa., 28, 29; Trenton, 30, May 1; Brooklyn, 3, week; Philadelphia, 10, week.

HARRY LACY: Chicago, 26, week.

HUNTLEY-GILBERT CO.: Selma, Ga., 26, week.

HEMPLE'S COMEDY CO.: Wilmington, Del., 26, week; Philadelphia, May 3, week.

HOOP OF GOLD: Taunton, Mass., 30, May 1.

IVY LEAF CO.: Harlem, 26, week; Hamilton, Ont., May 3; London, 4; Chatham, 5; Detroit, Mich., 6, 7, 8.

IDA LEWIS: Pottsville, Pa., May 3, week.

IRISH ARISTOCRACY (Gibson and Ryan): N. Y. City, May 3, week.

J. S. MURPHY: Sunbury, Pa., 30.

JAMES O'NEILL'S MONTE CRISTO CO.: South Bend, Ind., 10; Denver, 26, week; Lincoln, Neb., May 3; Omaha, 4, 5; Council Bluffs, 6; Des Moines, 7; Burlington, 8; Mansfield, O., 13.

JOSEPH MURPHY: New Haven, Ct., 29, 30, May 1.

JOHN DILLON: Pittsburg, 26, week; Cincinnati, May 3, week; Louisville, 10, week.

JOHN T. RAYMOND: Chicago, 19, two weeks; Detroit, May 3, 4, 5; East Saginaw, 6; Toledo, 7, 8; Philadelphia, 10, week.

JOSEPH JEFFERSON: Philadelphia, 26, week; Newark, N. J., May 6, 7, 8.

J. K. EMMET: Pittsburg, 26, week; Harlem, May 3, week; Brooklyn, 10, week; Philadelphia, 17, week.

J. B. POLK: San Francisco, 19, two weeks.

JOSEPH PROCTOR: Washington, Ia., 29; Keokuk, 30, May 1; Springfield, 3, 4; Mansfield, O., 8, 9, 10.

J. W. JENNINGS' CO.: Troy, 26, week.

JOHN A. STEVENS' CO.: Cleveland, 26, week; Chicago, May 3, two weeks.

JENNIE CALEF: Dayton, O., 26, week; Indianapolis, May 3, week.

JONES-MONTAGUE CO.: Oil City, Pa., 29; Butler, 30.

JANISH: Boston, 26, week.

JOSIE MILLS CO.: Guelph, Ont., 26, week; Simcoe, May 3, week.

KATE CASTLETON: Hastings, Neb., May 8; Keokuk, Ia., 15.

KITTIE RHOADES: Petersburg, Va., 26, week.

KENDALL'S DRAMATIC CO.: Macon, Ga., 26, week.

KINDERGARDEN CO.: Baldwinsville, N. Y., 29, 30; Utica, May 3, week.

KATIE PUTNAM: Cincinnati, 26, week; Chicago, May 3, week.

KIRALFYS' SPECTACULAR CO.: N. Y. City, 19, two weeks; Philadelphia, May 24, two weeks.

...s' Rat-Catcher Co.: Milwaukee, 26, week; St. Paul, May 3, 4, 5; Minneapolis, 6, 7, 8; Cleveland, 10, week; Buffalo, 17 to 22; Erie, 21, 22; Hamilton, Ont., 24, 25; Toronto, 26 to 29.
Lawrence Barrett: Los Angeles, Cal., 26, week; San Francisco, May 3, four weeks.
Emma Dainty: Richmond, Va., 26 to May 1; Pittsburg, May 3, week; Baltimore, 10, week.
Lillian Lewis: St. Paul 30, May 1.
Lizzie Evans: Halifax, N. S., 26, week; Fredericton, May 3, 6; Woodstock, 7; Houlton, Me., 8; Calais, 10, 11; Eastport, 12; Bangor, 13, 14; Skowhegan, 15.
Lewis Morrison's Co.: Denver, May 10, week.
Little's World Co.: Circleville, O., May 3.
Little Nugget Co.: Fort Wayne, Ind. May 6, 7, 8.
Lillian Hilton: Norwich, N. Y., 26, week; Susquehanna, May 3, week; Carbondale, Pa., 10, week; Hornellsville, 17, week.
Lotta Sylvester: Bridgeport, Ct. 29, 30, May 1; Danbury, 3; Newburg, N. Y., 4; Reading, Pa., 6, 7, 8; Washington, 10, week; Detroit, 17, week; Chicago, 24, week.
Lotta: Boston, 26, week; Philadelphia, May 3, week.
Louise Arnot Co.: New Brunswick, N. J., May 3.
Lillian Spencer: Omaha, 30, May 1.
Lena Thompson: St. Louis, 26, week; Chicago, May 3, two weeks.
Lucy Pomeroy: Buffalo, 29, 30, May 1; Jamestown, N. Y., 3.
Long's Comedy Co.: Bradford, Pa., 29, 30, May 1; Washington, 3, week.
Labor Strike Co.: Boston, 26, week; Worcester, May 3, 4.
Lester and Williams' Co.: Taunton, Mass., May 5.
Louise Balfe: Philadelphia, 26, week.
Lizzie May Ulmer: Baltimore, 26, week; Columbus, May 3, week; Cleveland, 10, week.
Margaret Mather: Worcester, Mass., 29; Brattleboro, Vt., 30; Burlington, May 1; St. Albans, 3; Rutland, 4; No. Adams, Mass., 5; Troy, N. Y., 6; Saratoga, 7; Poughkeepsie, 8; Pittsfield, Mass., 10; Glens Falls, N. Y., 11; Amsterdam, 12; Gloversville, 13; Albany, 14, 15.
Mary Anderson: Chicago, 26, week; Boston, May 3, two weeks; N. Y. City, 17, week
Mrs. John Drew: Lynchburg, Va., 29; Norfolk, 30, May 1; Washington, 3, week; Philadelphia, 10, week.
Modjeska: Orange, N. J., 29; Newark, 30, May 1; Waltham, Mass., 6.
Milton Nobles: Sherman, Tex., 29; Paris, 30; Texarkana, Ark., May 1; Hot Springs, 3; Little Rock, 4; Huntsville, Ala., 5; Chattanooga, 6; Knoxville, Tenn., 7; Lynchburg, Va., 8; N. Y. City, 10, week.
Mayo-Nordeck Co.: Troy, 29, 30; Cohoes, May 1; Albany, May 3, 4, 5; Syracuse, 7, 8; Rochester, 10; Orange, 11.
Minnie Maddern: Buffalo, N. Y., 29, 30, May 1; N. Y. City, May 3.
Mestayer-Vaughn (We, Us & Co.: Lynn, Mass., 29; Fall River, 30; Taunton, May 3.
M. B. Curtis: Hamilton, O., May 3; Middletown, 4; Dayton, 5; Terre Haute, Ind., 6; Vincennes, 7; Evansville 8; Lincoln, Neb., 10; Omaha, 11, 12; Grand Island, 13; Cheyenne, Wy., 14; Laramie, 15; Salt Lake City, 17, 18, 19; Reno, Nev., 21, Virginia City, 22; Sacramento, Cal., 24, 25; Woodland, 26; Stockton, 27, 28; San Jose, 29; San Francisco, 31, two weeks.
Michael Strogoff Co.: Cairo, Ill., 29, 30.
Maude Granger Co.: Fremont, O., 29, 30.
May Blossom Co.: Waltham, Mass., 29; Chelsea, 30; Portsmouth, N. H., May 1.
Maggie Mitchell: Jersey City, 29, 30, May 1; Newark, N. J., 3, 4, 5; Scranton, Pa., 6; Wilmington, Del., 7; Trenton, N. J., 8; N. Y. City, 10, week.
Mr. and Mrs. George S. Knight: St. Louis, 26, week; St. Joseph, Mo., May 3; Atchison, Kas., 4; Leavenworth, 5; Kansas City, 6, 7, 8; Lawrence, Kas., 10; Topeka, 11; Emporia, 12; Wichita, 13; Newton, 14; Dodge City, 15; Denver, 17, week.
Mattie Vickers: Zanesville, O., 26, week; Baltimore, May 3, week; Chicago, 10, week.
Miner's Silver King Co. (Mack and Banga): Baltimore, 26, week; Philadelphia, May 3 week.
Maude Atkinson: Terre Haute, Ind., 26, week; Jacksonville, Ill., May 3, week; Springfield, 10, week.
Muggs' Landing: Albany, 26, week.
Melville Sisters: Springfield, O., 26, week.
McFadden's Uncle Tom Co.: Denver, May 4, week.
Myrtle Ferns Co.: Chicago, 26, week.
Murray and Murphy: Elmira, N. Y., 29; Binghamton, 30; Scranton, Pa., May 1.
Moore-Vivian Co.: Toledo, O., 26, week; Detroit, May 3, week.
Nora Lytton Co.: Dayton, O. 26, week.
Newton Beers Co.: Brooklyn, E. D., 26, week; Buffalo, May 3, week; Oil City, Pa., 11, 12; Meadville, 12, 13; Erie, 14, 15; Wheeling, W. Va., 17, week.
Newell-Fielding Co.: Joliet, Ill., 26, week.
Nat Burgess: Boston, 26, week.
Nobody's Claim Co.: Ipswich, Mass., 29; Beverly, 30; Waltham, May 3; Worcester, 4, 5.
Only a Farmer's Daughter Co. (Blanche Curtiss): Annapolis, Md., 29, 30; Havre de Grace, May 1; Philadelphia, 3, week; Brooklyn, E. D. 10, week.
Our Goblins: Cleveland, 26, week.
Odds and Ends Co.: Brooklyn, 26, week.
Private Secretary Co. (W. H. Gillette): Pittsburg, 26, week; Philadelphia, May 3, week; N. Y. City, 10, week; Jersey City, 17, 18, 19; Newark, N. J., 20, 21, 22; Brooklyn, 24, week; N. Y. City, 31, week.
Pavements of Paris: St. Joseph, Mo. 30, May 1; Lawrence, Kas., May 3; Topeka, 4, 5.
Patti-Rosa: Fort Collins, Col. 29; Cheyenne, Wo., 30, May 1; North Platte, Neb., 3; Kearny, 4; Hastings, 5; Grand Island, 6; Columbus, 7; Fremont, 8.
Peck's Bad Boy Co. No. 1. Jamestown, N. Y., 30.
Paddy Ryan's Co.: Chicago, 26, week;
Pauline Markham: Washington, 26, week; Norfolk, Va., May 3, week.
Rosina Vokes: Philadelphia, 26, week. N. Y. City, May 3, four weeks.
Robson and Crane: N. Y. City, 26, week.
Rightmire's Co.: New Orleans, 26, week.
Rhea: Cleveland, 26, week.
Rajah: Erie, Pa., May 1.
Redmund-Barry Co.: Putnam, Ct. 29; Southbridge, 30; Webster, May 1.
Rose Coghlan: N. Y. City, 26, week.
Robert McWade: Cleveland, 26, week.
Rag Baby Co. (Daniels): Boston, 26, week; New Britain, Ct., May 3; Bridgeport 4; South Norwalk, 5; Meriden, 6; Springfield, Mass., 7; Waltham, 8; Newport, R. I., 10; Fall River, Mass., 11; New Bedford, 12; Taunton, 13; Brockton, 14; Lynn, 15.
Sol Smith Russell: Chicago, 26, week; Battle Creek, Mich., May 3.
Shadows of a Great City: Minneapolis, 26, week; Chicago, May 3, week; Grand Rapids, Mich., 10, 11, 12; Detroit, 13, 14, 15.
Salsbury's Troubadours: Haverhill, Mass. 30; Brockton, May 2.
Storm-Beaten Co.: Brooklyn, E. D., 26, week.
Standard Dramatic Co. (Chester's): Williamsport, Pa., 29, two weeks; Binghamton, N. Y., May 3, week; Hornellsville, 10, week.
Silver Spoon Co.: Newport, Me., 29; Belfast, 30; Waterville, May 1; Augusta, 3; Gardner, 4; Brunswick, 5; Bath, 6; Rockland, 7; Manchester, N. H., 8.
Streets of New York Co.: Jackson, Mich., 29; Grand Rapids, 30, May 1; Detroit, 3, week; Cleveland, 10, week.
Silver Spur Co.: Indianapolis, 26, week.
Sawtelle Comedy Co.: Bradford, Pa., 26, two weeks; Warren, May 10, week; Titusville, 17, week; Oil City, 24, week.
Skating-Rink (Nat Goodwin): Cincinnati, 26, week; Chicago, May 3, two weeks.
The Soldier Co.: Brooklyn, 26, week; N. Y. City, May 3, week.
Tony Hart. Providence, 29, 30, May 1.
Two Johns Co.: Watertown, N. Y., 29.
Tavernier Co.: Stratford, Ont., 26, week; Brantford, May 3, two weeks.
Tourist Co.: Providence, 26, week.
Ullie Akerstrom: Lawrence, Mass., 26, week; Chelsea, May 3, week; Lewiston, Me., 10, week; Bangor, 17, two weeks; Brocton, Mass., June 1, week; Springfield, 7, week; Worcester, 14, two weeks.
W. J. Scanlan: N. Y. City, 26, week; Philadelphia, May 17, week.
Wallick's Bandit King Co.: Chicago, 26, two weeks.
Wilber Comedy Co.: Galesburg, Ill., 26, week:
Wrinkles Co: N. Y. City, 26, week.
Young Mrs. Winthrop Co.: Lock Haven, Pa., 29; Milton, 30; Shamokin, May 1.
Zozo Co.: Cincinnati, 26, week; Erie, Pa., May 3, 4, 5; Buffalo, 6, 7, 8; Albany, 10, week.

OPERA AND CONCERT COMPANIES.

Academy Opera Co.: Cumberland, Md., 29, 30; Hagerstown, May 1; Baltimore, 3 week.
American Opera Co.: Philadelphia, 26, week; Washington, May 3, 4; Baltimore, 6, 7, 8; St. Louis, 10, week; Cincinnati, 17, week.
Bennett and Moulton's Co. A: Springfield, Ill., 26, week; Quincy, May 3, week.
Bennett and Moulton's Co. B: Portland, Me., 26, week; Fall River, Mass., May 3, 4, 5; Lynn 10, 11, 12; Waltham, 13, 14, 15; New Bedford, 17, week, Springfield, 24.
Boston Ideals: Washington, 26, week; Providence, May 3, week.
Bijou Opera Co.: Atlanta, Ga., 26, week; Savannah, May 3, week.
Bella Cole Concert Co.: Springfield, O., 29 to 30; Cincinnati, May 3, week.
Carleton Opera Co.: Boston, 12, indefinite.
Carte's Mikado Co.: Baltimore, 26, week.
Catterson Opera Co.: Brooklyn, 26, week.
Chicago Opera Co.: Chippewa Falls, Wis., 29; Eau Claire, 30; St. Paul, May 3, 4, 5; Minneapolis, 6, 7, 8; Duluth, 10.
Corinne Merrimanners: Syracuse, 26, week.
Duff's Mikado Co.: Brooklyn, 19, two weeks.
Emma Abbott Opera Co.: Detroit, 26, week; Cleveland, May 3, week; Buffalo, 10, 11, 12.
Gilmore's Band: Springfield, O., May 3; Decatur, Ill., May 4.
Juvenile Mikado Co.: Philadelphia, 19, two weeks.
Little Tycoon No. 2: Philadelphia, 19, indefinite.
Leland Opera Co.: New Philadelphia, O., 29, 30; Coshocton, May 1; Cambridge, 3; Cadiz, 4, 5; Urichsville, 6, 7; Athens, 10; Huntington, W. Va., 12, 13; Catlettsburg, Ky., 14, 15; Winchester, 17; Richmond, 18; Paris, 19; Cynthiana, 20; Circleville, O., 21; Columbus, 23, three weeks.
Mapleson Opera Co.: Indianapolis, 29, 30, May 1; Louisville, 26, week; Cincinnati, May 3, week.
McCaull's Mikado Co.: Chicago, 26, five weeks.
Milan Opera Co.: St. Louis, 26, week.
Mme. Selika Concert Co.: Boston, 29, 30, May 1; Cambridge, Mass., 3.
Mendelssohn Quintette Club: Sioux Falls, D. T., 29; Yankton, 30.
Mexican Typical Orchestra: Bloomington, Ill., 29; Peoria, 30, May 1.
Norman Opera Co.: Jersey City, 29, 30, May 1; Wilmington, Del., 3, 4.
National Ideal Opera Co.: Wheeling, W. Va., 26, week.
Rinehart Opera Co.: Marysville, O., 29, 30, May 1.
Starr's Opera Co.: Kalamazoo, Mich., 26, week.
Stetson's Mikado Co. (Maze Edwards, manager): Providence, 26, week; Montreal, May 3, week.
Stuart's Opera Co.: Ann Arbor, Mich., 26, week.
Strakosch English Opera Co.: Omaha, 30, May 1.
Thompson Opera Co.: Portland, Ore., Feb. 22—indefinite.
Thespian Opera: Providence, 26, week; Boston, May 3, week.
Wilbur Opera Co.: Washington, 26, week; Rochester, N. Y., May 3, week; Buffalo, 10, week.
Vescelius Opera Co.: Nebraska City, Neb., 29; Plattsmouth, 31, May 1; Council Bluffs, 3, 4; Omaha, 5, 6.

MINSTREL COMPANIES.

Beach and Bowers. Hastings, Minn., 29; Hudson, Wis., 30.
Goodman, West and Pfaff's: Salamanca, N. Y., 29; Jamestown, 30, May 1; Buffalo, 2, week.
Hi Henry's: Sandy Hill, N. Y., 29; Fort Edward, 30; Ticonderoga, May 1; Minerville, 3; Port Henry, 4; Plattsburg, 5; Rouse's Point, 6.
Haverly's: Grand Rapids, Mich., 29; Hamilton, O., May 4, 5; Toronto, 6, 7, 8.
Kersands': Toledo, O., 29, 30, May 1; Cleveland, 3, week.
Lester and Allen's: Chicago, 26, week; Cincinnati, May 3, week.
McIntyre and Heath's: N. Y. City, 26, week.
McNish, Johnson and Slavin's: Indianapolis, 29; Louisville, 30, May 1; Charleston, W. Va., 3; Staunton, Va., 4; Lynchburg, 5; Petersburg, 6; Norfolk, 7; Richmond, 8.
T. P. W.: N. Y. City, May 3.
Wilson and Rankin's: Chicago, 26, week; Hannibal, Mo., May 6; Keokuk, Ia., 7.

VARIETY COMPANIES.

Adamless Eden Co.: Muncie, Ind., 29; Richmond, 30; Lima, O., May 1; Chicago, 3, week.
Australian Novelty Co.: Baltimore, 26, week; Newark, N. J., May 3, week.
All-Star Specialty Co.: Brooklyn, 26, week.
Adams Co.: La Salle, Ill., 26, week; Mineak, May 3, week; Peoria, 10, four weeks.
Davene's: New Orleans, 29, two weeks.
Dashing Charlie Comb: Cincinnati, 26, week.
Four Emeralds: Manitowoc, Wis., 26, week; Appleton, May 3, week; Green Bay, 10, week.
Gray-Stephens Co.: Philadelphia, 26, week.
Gus Hill's Co.: Albany, 26, week; Providence, May 3, week; New Haven, Ct., 10, week.
Hume and Wisely Specialty Co.: Evansville, Ind., May 3, week; Nashville, 10, week; New Orleans, 17, two weeks.
Ida Siddons Burlesque Co.: Corning, N. Y., 30; Hornellsville, May 1; Jamestown, 3; Meadville, 4.
Kennedy's Jowlers: New Haven, Ct., 26, week.
Kennells' Co.: Philadelphia, 26, week.
Lida Gardner's Co.: San Francisco, 3, eight weeks.
Le Clair and Russell: N. Y. City, 26, week.
Leonzo Bros.: St. Louis, 26, week.
May Adams: Boston, 26, week; N. Y. City, May 3, week; Newark, 10, week.
Needham and Kelly's Comedy: Troy, N. Y., 26, week.
Pat Rooney: Rochester, N. Y., May 1; Watertown, 6.
Rentz-Santley Co.: Montreal 26; week; N. Y. City, May 3, week.
Russell Brothers: Rochester, 26, week.
Reilly and Wood's Co.: Louisville, 26, week; St. Louis, May 3, week; Chicago, 11, two weeks.
Sid. C. France: Indianapolis, 26, week.
Sam Devere's Co.: Pittsburg, 26, week.
Tony Pastor's Co.: Brooklyn, 26, two weeks; Trenton, N. J., May 10.

MISCELLANEOUS.

Arizona Joe: Columbus, O., 26, week; Philadelphia, May 10, week.
Bristol's Equescurriculum: Baltimore, 19, four weeks; Washington, May 17, week; Pittsburg, 24, week; Indianapolis, 31, week; Chicago, June 7—indefinite.
Mrs. Tom Thumb: Norristown, Pa. 29.
Professor Reynolds (Mesmerist): Vincennes, Ind., 26, week.
Professor Crocker's Equines: Steubenville, O., 26, week; Wheeling, W. Va., May 3, week.
Tony Denier: Kingman, Kas., 29; Wichita, 30, May 1; Kansas City, 3; Winfield, Kas., 4; Harper, 5; Caldwell, 6; Wellington, 7; Newton, 8; Hutchinson, 10; Nickerson, 11; Sterling, 12; Lyons, 13; Larned, 14; Dodge City, 15, 17; Garden City, 18; Rattoon, 19, 20, 21; Trinidad, Col., 21, 22; Denver, 24, week.

CIRCUSES.

Adam Forepaugh's: Philadelphia, 26 week; Lancaster, Pa., May 3; Reading, 7; Allentown, 8.
Barnum's: Philadelphia, 26, week; Carlisle, Pa., May 3; Chambersburg, 4; Hagerstown, Md., 5; Frederick, 6; Baltimore, 7, 8; Washington, 10, 11; Boston, 25, 26, 27.
Buffalo Bill's Wild West Show: St. Louis, May 10, two weeks; Chicago, 24, two weeks.
Cole's: St. Louis, May 3, week.
Coup's Equescurriculum: Chicago, May 3, three weeks
De Ahley and O'Brien's Pavilion Show: Emporia, Kas., 26, week.
Dorris': Marion, O., 29, week; Galion, 30; Cleveland, May 3.
Frank Robbins: Bridgeton, N. J., 29; Millville, 30; Princeton, May 1.
Great Eastern: Greenville, Mich., May 5.
Gregory and Merritt's: Detroit, May 10, week.
Holland and McMahon's: Chicago, May 1, week.
Hurlbut and Hunting's: Corning, N. Y., 29, 30, May 1; Bath, 3; Plattsburg, 4; Penn Yan, 5; Dundee, 6; Watkins, 7; Tumansburg, 8; Ithaca, 10.
Huffman's: Cincinnati, 26, week.
John Robinson's: Memphis, May 3.
King-Burke Menagerie: Springfield, Ill., 29, 30, May 1; Quincy, 3 to 6; Keokuk, 7, 8; Ft. Madison, Ia., 10; Burlington, 11, 12; Mt. Pleasant, 13; Fairfield 14; Ottumwa, 15.
Miller, Okey and Freeman's: Columbus, O., May 3, week; Springfield, 10, 11, 12; Dayton, 13, 14, 15.
New United: Columbus, O., May 3, week.
Nick Roberts-Gardner: Brooklyn, 26, week.
O'Brien's: Philadelphia, 26 week.
Orrin Bros.: City of Mexico, April 1—indefinite.
Pullman and Co.: Olean, N. Y., May 1; Bradford, 3; Salamanca, 4; Jamestown, 5; Warren, Pa., 6; Corry 7; Oil City, 8; Titusville, 10 Franklin, 11; New Bethlehem, 12; Du Bois, 13; Ridgeway, 14; Emporia, 15.
Sells Brothers: Kansas City, May 3.
Shields': St. Louis, 12, three weeks; Chicago, May 1—indefinite.
Wallace and Co.'s: Peru, Ind., May 1; Huntingdon, 3; Rochester, 4.

Stage Types.

NO. IV.—THE TRAGEDIAN.

Augustus Rivers looms up in our memory as a true type of the tragedian of the Anglo-American stage. Of the middle height, somewhat inclining to tallness, say five feet ten, well-formed and graceful, with a head like Antinous and a voice of mellowed thunder; open-hearted and generous, free of purse and of speech; a boon companion, and yet a man of home-loving inclinations; one of those strange contradictions in humanity that seem to have their fitting place in that eccentric orbit called the "profession." Born in dear, dirty Dublin, he preserved the Doric of his tongue in all its mellow richness when off the stage. But on he spoke the purest English, without a trace of accent—no syllable betrayed his birth, no inflection hinted that he had entered life on the wrong side of the Irish Channel. A good fellow off, a hero on, the stage. His education was restricted. He knew his Shakespeare thoroughly, and that was all he knew. Sooth to say, the man who has his Shakespeare at his fingers' ends and in his heart of hearts, cannot be ignorant. But of the current topics of the day Rivers knew little and cared less. He was versed in the politics of ancient Scotland, but quite unskilled in the parliamentary debates of the present day. Lord Burleigh's Ministry was familiar to his mind; Gladstone's but a myth. As Iago he was a prey to every passing stranger. As Richard he "could smile, and smile, and murder while he smiled;" as Augustus his laugh was the "outward sign of an inward grace." As Othello his jealousy had the burning flame of the sun of Morocco; as Rivers he was deceived by woman under his very nose. As an actor "we scarce may look upon his like again;" as a man he was a burden of contradictions. He lived what many would call a loose life; careless of the world's opinion in his private affairs, jealous of the least stain on his professional fame. A deep drinker sometimes; but a gentleman always. He lived in his art, and he died like an antique demi-god. When the ship that was bearing him to the underhalf of the world foundered beneath his feet; when hundreds of shrieking cowards were rushing frantically about, and others were in silent stupefied coma, he built up the courage of the timid, calmed the horror of the despairing, and went down into the vasty deep as calmly as though the curtain were falling on the mimic instead of the real stage of life.

An Interesting Relic.

Herewith THE MIRROR presents the bill of the evening on which Edwin Forrest made his debut on the professional stage. It was presented to the Actors' Fund by Agnes Proctor, step-daughter of George Kunkel, who won fame as Uncle Tom in the drama of that name with the Cabin attachment. The "Young Gentleman of this City" of sixty-six years ago was Edwin Forrest, then a stripling. Edwin Forrest's history is well known—it is the history of the tragic drama of this century. He was born in obscurity, and just who he was has never been clearly traced. He grew up to be a magnificent specimen of the physical man, and ripened and mellowed, vocally, until he became the greatest tragedian of his time, at least in this country. No actor had more severe critics than Edwin Forrest, even among his own countrymen. His physique was caricatured, his pauses in speech were ridiculed, and his persistence in wearing a moustache a dot of whisker on the chin were held up to scorn; but he had adopted a method, and persistently held to it. Differ as we may as to his powers as an actor, it must be admitted that his elocution, barring certain pauses so severely condemned, was almost faultless. When physical infirmities and increasing years beset him that grand voice still held its charm. Its notes fell upon upon the listener as the mellowed tones of a bass-viol that had survived two centuries since it left the workman hands of a Stradivarius. Undisputed, he held for half a century the title of the "Eminent American Tragedian." He was a close student and an enthusiast in his art. He probably would not have been so much of a student or an enthusiast had not his life been embittered by domestic trouble. Edwin Forrest might have bequeathed a legacy in book-form on English words and how they should be pronounced; but he chose not to do so. Despite his irascibility and peculiarities, in his declining years he was a "grand old man." The Forrest Home is a monument to his love for his fellow-actor. That it should have become a close corporation is no fault of his. By the way, the Actors' Fund is becoming quite a repository of dramatic relics. Those who love such lore can spend a very pleasant half hour at 12 Union Square in reading old "bills of the play." All are neatly framed and hung upon the walls. The veteran Harry Watkins has been particularly generous in his contributions. Last week the bill of the evening on which Edwin Booth made his professional debut was presented to the Fund.—Well, here is the bill that was presented in Philadelphia sixty-six years ago:

WALNUT STREET THEATRE.

MONDAY EVENING, NOVEMBER 27, 1820,
Will be presented a Tragedy (in 5 acts) called

DOUGLAS;

Or, The Noble Shepherd.

WRITTEN BY MR. HOME.

YOUNG NORVAL,
By a Young Gentleman of this City.

Lord Randolph, Mr. WHEATLY. Glenalvon, Mr. WOOD. Old Norval, Mr. WARREN. Norval's Servant, Mr. MARTIN. First Officer, Mr. SCRIVENER. Second Officer, Mr. CARTER. Third Officer, Mr. PARKER. LADY RANDOLPH, MRS. WILLIAMS. ANNA, MRS. JEFFERSON.

After the Tragedy, the favourite ballet of

LITTLE RED RIDING HOOD.

Lubin, Miss C. DURANG. Wolfe, (the Robber,) Mr. C. DURANG. Old Man, Mr. MURRAY. Villagers, Messrs. SCRIVENER, MARTIN, PARKER, &c. Grandmother, Mr. CARTER.

Red Riding Hood, Miss K. DURANG. Anna, Miss SEYMOUR. Janet, Mrs. CARTER. Ellen, Mrs. RICHARDSON. Phebe, Miss HATHWELL. Colette, Mrs. BLOXTON.

In the course of the Ballet the favourite Dances to the Airs of

Paddy O'Rafferty, Coolin, &c., &c.

To conclude with

A GENERAL DANCE.

To which will be added the favourite Farce of the

BUDGET OF BLUNDERS.

Mr. Growley, Mr. HERBERT. Doctor Dabbiecour, Mr. BLISSETT. Dr. Snapface, Mr. JEFFERSON. Captain Belgrave, Mr. PARKER. Tom, Mr. CARTER. Servant to Dabbiecour, Mr. PARKER. Post Boy, Mr. MARTIN.

Sophy, Miss SEYMOUR. Bridget, Mrs. FRANCIS. Deborah, Mrs. BLOXTON.

In consequence of the indisposition of Mrs. WOOD, the farce of Three Weeks After Marriage is unavoidably postponed.

Ladies and Gentlemen are respectfully reminded that there are two flights of Stairs to the Boxes; by using one for entering the Theatre and the other for leaving it, much accommodation may be gained.

The Melo-Drama of the HEART OF MID-LOTHIAN; or, the Lily of St. Leonards, will be immediately revived—Also, the RUFFIAN BOY.

In preparation the new pieces of VIRGINIUS—EXCHANGE NO ROBBERY—and a new interesting Drama called the FATE OF CALAS, &c., &c.

Gentlemen holding season Tickets are respectfully requested to write their names at the Box door, or leave a card.

N. B. CHECKS NOT TRANSFERABLE.

Places in the Boxes may be taken of Mr. Johnson, at the Box Office, from 10 till 2, and on days of performance from 10 till 4 o'clock.

BOX, ONE DOLLAR—PIT, SEVENTY-FIVE CENTS—GALLERY, FIFTY CENTS.

The doors will be opened at half past 5 o'clock, and the curtain will rise at half past 6, precisely.

A few Season Tickets for sale by Thomas De Silver, No. 253, Market Street.

A strong company is being engaged in this city by W. Henderson to support Louise Litta in Chispa. The lady will shortly begin a preliminary tour of three or four weeks. In the middle of June Miss Litta visits England, returning in time to open the regular season at a leading theatre in the East. The forthcoming production of Chispa will be marked by an elaborate attention to detail, entirely new scenery and bright and picturesque costumes.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson, - - - Manager
25 CENTS ADMISSION 25 CENTS
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
Every Evening at 8. Saturday Matinee at 2.

On a scale of unprecedented splendor, Johann Strauss' most successful opera comique,

THE GYPSY BARON.

Presented under the direction of Mr. HEINRICH CONRIED.

Chorus of 90. Increased orchestra. Full military band. Musical director, Jessie Williams.
New and beautiful costumes, scenery and appointments
Monday, May 10—First production of REMINIS.

UNION SQUARE THEATRE.
Under the management of J. M. HILL, who leases from Messrs. SHOOK & COLLIER, Proprietors.
Matinees Wednesday and Saturday at 2.

PEPITA;

OR, THE GIRL WITH THE GLASS EYES.

Alfred Thompson and Edward Solomon's new comic opera.

THIRD AVENUE THEATRE.
3d Avenue and 31st Street.
UNDER THE MANAGEMENT OF J. M. HILL.

HAZEL KIRKE.

MATINEES WEDNESDAY AND SATURDAY
Matinee prices, 25c., 50c. and 75c.
Next week—ADA GRAY.

BIJOU OPERA HOUSE. Broadway near 30th st.
Messrs. Miles & Barton, Lessees and Managers.
Evenings at 8. Matinee Saturday at 2.
The original Musical Extravaganza Burlesque, entitled

ARCADIA.

In two acts and several surprises, by William Gill, author of the greatest burlesque successes of the past ten years including Adonis.
A GREAT CAST, including the celebrated CLIPPER QUARTET.
Music composed and selected by John S. Durkee.
Musical Director.....Mr. John J. Durkee

NEW WINDSOR THEATRE.
Bowery, near Canal street.
The Handsomest and Largest Theatre in the City.
FRANK B. MURTHA - - Sole Manager
ROSE COGHLAN
in
OUR JOAN.
MATINEES—WEDNESDAY AND SATURDAY.
Stars and combinations wishing dates for balance of this and next season, address at once.

GRAND OPERA HOUSE.
Lessee and Manager - - Mr. T. H. Frawley
Reserved seats (orchestra circle and balcony), $1.
EVERY EVENING AT 8.
ROBSON AND CRANE,
as the
TWO DROMIOS,
in their gorgeous production of Shakespeare's
COMEDY OF ERRORS.

STAR THEATRE. FANNY DAVENPORT.
Engagement for two weeks only of
FANNY DAVENPORT,
in Sardou's masterpiece,
FEDORA,
with incomparable cast, including
E. B. MANTELL.

HARRIGAN'S PARK THEATRE.
Broadway and 30th street.
EDWARD HARRIGAN.....Proprietor
M. W. HANLEY.....Sole Manager
Last week of
EDWARD HARRIGAN
in his original local comedy,
THE LEATHER PATCH.
Mr. DAVE BRAHAM and his Famous Orchestra.
Evenings at 8. Wednesday and Saturday matinee at 2.

WALLACK'S THEATRE.
Broadway and 30th St.
Sole Proprietor and Manager, LESTER WALLACK.
LESTER WALLACK
and his splendid company,
in
THE CAPTAIN OF THE WATCH,
with new scenery. Also
THE PALACE OF TRUTH.
EVERY EVENING and SATURDAY MATINEE.
May 3—McCaull's Opera Co. in DON CÆSAR.

BARTLEY CAMPBELL'S 14TH ST. THEATRE.
W. W. Tillotson, - Acting Manager.
EIGHTH MONTH
of
BEAUTIFUL EVANGELINE
by
RICE'S STAR BURLESQUE COMPANY.
Evenings at 8; Wednesday and Saturday matinees at 2.
May 3—EFFIE ELISLER.

KOSTER & BIAL'S, 23D ST. AND 6TH AV.
Admission 25c.
Burlesque. Burlesque.

TRIAL BY JURY.

And selections from H. M. S. PINAFORE.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer, - - Sole Manager.
EVERY EVENING AT 8:15. SAT. MATINEE AT 2.
SECOND WEEK.
A new comedy, adapted from the French of Edouard Pailleron by Mr. Clinton Stuart and Mrs. J. C. Ver Planck, entitled
OUR SOCIETY,
With elaborate scenery and an excellent cast.

LYCEUM THEATRE, 4th AVE. AND 23d ST.
THE MOST SUCCESSFUL PLAY OF SEASON.
Bronson Howard's
ONE OF OUR GIRLS
with
MISS HELENE DAUVRAY
and a
GREAT COMPANY.
Every Evening at 8:15. Matinee, Saturday at 2.

BOSTON COMEDY CO., H. Price Webber, manager. Tenth season. Organized May 24, 1874. Permanent address, Augusta, Me., or 162 Washington street, Boston, Mass.

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CANTON, OHIO.

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BRUCELINE.

The only remedy ever found that cures Deafness in ORIGINAL COLOR in one application. Cures in a day. PRICE $1.00 A BOTTLE.
[illegible] New York, March 3, 1884.
Dear Sirs:—I am glad to tell you that your "Bruceline" has completely restored my hearing to its original color, and I regret to say that I have not been troubled with deafness since the cure was effected. Yours truly, [illegible]
Sold by druggists. Send for circular.
BRUCE'S HAIR RESTORATIVE.
Gents will be sent on receipt of order.

For Sale at Druggists Generally.

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THEATRICAL WIGMAKERS AND MANUFACTURERS OF FINE STAGE COSTUMES.
SPECIALTIES.
HELMER AND LIETZ,
109 Fourth Ave., bet. 9th and 10th Streets, New York.

A. J. COLE & CO.
Successors to
T. W. LAFOUNTAIN
COSTUMERS FOR OPERA, THEATRES AND MASQUERADES.
113 Fourth Avenue,
NEW YORK.
Historical, Theatrical, Fancy Dress and Character Costumes, Banners, Shields, Armor, Swords, Helmets, Masquerade costumes carried constantly, made to order.
Church Tableaux, Old Folks, Statue Poses, Scenic and entertainment. Banner emblems made to order, short notice and moderate rates.
Ladies' Department still under the management of Madame Kate Stokes.

TO THE PROFESSION.
Huntley House, Harbor Island.
MAMARONECK, WESTCHESTER CO., N. Y.
Twenty miles from the city.
The house is pleasantly located in the harbor, only a mile from the railroad station and quarter of a mile from the mainland.
For particulars relative to board, etc., address
J. T. HUNTLEY.

THE RESORT OF THE PROFESSION
EUGENE BREHM,
20 Union Square.
The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

TELEGRAPHIC NEWS.

The Quaker City Melts,

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, April 27.—The American Opera company opened its season last night at the Academy of Music with a performance of Gluck's Orpheus and Eurydice. The house was crowded by a most discriminating audience, who seemed resolved to submit the company to crucial tests before showing favor or pronouncing an opinion; hence it was not until the last act that the applause was spontaneous and overwhelming. Then was it proved that success had been achieved, and liberal support is sure to follow.

Rosina Vokes and her admirable company began their third engagement at the Chestnut Street Theatre with the "Standing room only" sign displayed.

Janish Draws Well.

[SPECIAL TO THE MIRROR.]

BOSTON, April 27.—Andrea was given to a large house at the Boston Museum by Janish and the home company. The Black Crook had a crowded house at the Boston Theatre. Lotta in Pranks at the Globe; Nanon at the Hollis Street; Gus Williams in Capt. Mishler at the Howard; The Long Strike at the Windsor; A Rag Baby at the Park. The Bijou was closed in order to perfect the revolving stage.

Accident to Juveniles.

[SPECIAL TO THE MIRROR.]

LOUISVILLE, April 27.—The Mapleson Opera company was delayed on the road, and no performance was given at Macauley's last night in consequence. Reilly and Wood's company had a very large Monday night house at the Grand and Burr Oaks at the Museum has promise of large business.

Three boys, members of the Juvenile Mikado company, came near losing their lives on the Falls Sunday. But for assistance from the Life-Saving Station, their adventure would have had a fatal termination.

The Redmund-Barry New Play.

[SPECIAL TO THE MIRROR.]

WATERBURY, Ct., April 27.—The Redmund-Barry company produced, for the first time, their new play, entitled Adolph Challet, recently purchased by Mr. Redmund, at the People's Theatre last evening. The company is a most excellent one, and the play made a decided hit, the principals being called before the curtain several times.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

RICHMOND, Va., April 27.—Mrs. John Drew appeared in Engaged to a very fair house last night. She remains three nights.

NEWPORT, R. I., April 27.—J. J. Dowling's Nobody's Claim played to a good house last night. Sadie Hasson's songs and dances were capitally rendered.

CLEVELAND, April 28.—Rhea opened to a good Monday night house at the Euclid, presenting Pygmalion and Galatea, and was happily received. John A. Stevens, at the Cleveland, drew a full house in Passion's Slave. He is well supported. Robert McWade, in Rip Van Winkle, had a fair house at the People's. Box of Cash, at the Academy; poor audience.

PROVIDENCE, April 27.—Low's Grand Opera House was fairly well patronized Monday evening to see the production of The Mikado, but most of those present were disappointed in not seeing the No. 1 company, as advertised, and the chances are that business will be light. The Providence was well filled to see The Kerry Gow by Joseph Murphy and company.

HALIFAX, N. S., April 27.—Lizzie Evans opened last night to a crowded house, making an instantaneous success. Call at every act.

NEWPORT, R. I., April 27.—Carrie Swain, a Newport favorite, opened in Jack-in-the-Box to a good house and made a hit.

PORTLAND, Me., April 27.—Bennett and Moulton's Opera company opened a week's engagement to packed house. Fine orchestra, handsome, well drilled chorus, and company throughout fine.

London News and Gossip.

LONDON, April 17.

The flood of ill-luck which has lately all but engulfed several London managers, shows signs of receding. And instead of imitating the Lord Harry Wilson Barrett Bendish, and fighting with Fate from the housetops of Misfortune, they may now descend to the plain of Prosperity and look about them more at their ease. To drop the allegorical, I may at once say that at least three London lessees have, after fierce fights with bad luck, discovered plays that promised to replenish their sorely-tried "treasuries." The two first instances in this connection is the Novelty (where Willie Edouin has just produced the bright but badly-named burlesque, Oliver Grumble), and the Haymarket, where Sir Charles Young's Jim the Penman seems likely to recoup Messrs. Russell and Bashford for their losses over Maurice Barrymore's nightmareish Nadjezda, and Gilbert's Engaged, which, by the way, I see has just scored again on your side of the streak. The third example of a welcome change in this direction is the production of Sophia at the Vaudeville. And it is with this last that my present epistle has chiefly to do.

The most striking thing in connection with the undoubted success of Sophia is that it comes from two quarters from which the average student of things theatrical would least expect it. In the first place, Sophia is founded (as you will have learned ere this) on Fielding's "Tom Jones;" a great novel, as everybody knows who knows anything at all; but one of the most unlikely stories one could name for a really dramatic play. Secondly, the adaptation is the work of Robert Buchanan. Now, Buchanan, albeit I hold him to be one of our most dramatic poets, is, as a rule, not properly dramatic in his stage work. His plays have always much good matter scattered about in them, but his bump of Constructiveness is not, as a rule, fully developed. In his adaptations, moreover, this defect has hitherto been especially in evidence. Therefore it was the more surprising, but, mind you, all the more welcome, that his adaptation of "Tom Jones" should turn out to be a really interesting comedy, full of life and color, and far and away the best thing Buchanan has yet put upon the boards.

Buchanan, albeit reverent in his treatment of the "Great Prose Epic," as his brother bards, called it, has given us not too much Fielding but just Fielding enough for the purposes of stage effect. "I have," says he, in his preface printed on the programme, "taken care to select only what is perfectly stainless and void of offence. I have tried to preserve Fielding's healthy moral (which Sheridan also preserved when copying from the novel the characters of Charles and Joseph Surface), although I have taken leave to purify the character of the hero somewhat, to alter many of the incidents and to invent others. Almost all the dialogue and the leading situations are original."

As to "purifying" the hero, Buchanan has done *that* with a vengeance. *His* Tom Jones is a perfect model of morality, whose only fault (if it be a fault) is a habit of indiscriminate kissing. All the foibles (to give them a mild term) with which Fielding endowed Tom are added unto the original iniquity of Blifil, who as an out-and out scoundrel is thus enabled to "stick fiery off, indeed," as the late lamented Hamlet has it. But notwithstanding all these changes, or because of them, Sophia is an effective play, especially as to its "curtains." There are only two defects calling for special censure. The first of these is the unnecessary and annoying stoppage of the action at a most exciting point in Act II., in order to allow two totally unimportant people, Mr. Square and the elderly spinster, Miss Western, to make low-comedy love to each other. The second is that the last act is not strong enough. Something else could easily have been put into it besides mere explanation and the confounding of Blifil's knavish tricks.

The chief characters are admirably acted by Manager Thomas Thorne (Partridge), Royce Carleton (Blifil) and Charles Glenny (whom you would hardly recognize without his moustache), Tom Jones. Kate Rorke, one of the best of our young and beautiful actresses, wins, as Sophia, other hearts than T. Jones', and Dottie Venne, Rose Leclercq and Helen Forsyth lend valuable aid in smaller parts. The abilities of Miss Larkin, one of our most artistic comic actresses, are thrown away upon the paltry and unnecessary character for which she is cast. "Everybody" was present at Sophia's first introduction to a modern play-going public. This included Henry Irving, who, between the acts, signified his approval to the management; Mr. and Mrs. Pinero, whose Schoolmistress, at the Court, is setting all London laughing, and "Handsome Jack" Barnes, who has grown mutton-chop whiskers since he has been playing the "solid" in Antoinette Regaud at the St. James'.

Buchanan wrote a rhymed prologue, which was circulated in the theatre, instead of being spoken, which would undoubtedly have been the better way. Here is a quotation from the rhymes:

Love's same fond message finds the blushing maid—
Whether she wears new silk or old brocade;
Still she consents, as tender as Eve consented,
Ere milliners or morals were invented.
You guess from this, Love is to-day our theme;
Yes; Love's old privilege, and Love's young dream!
A tale as ancient, friends, as man's first wooing—
Two rivals ruffling and two love-birds cooing.
An angry father, doubt, fear, supplication,
Then, presto! Cupid's final confutation.
No tears, no parting, for another day more,
But wedding bells and *omnia vincit amor!*

Some "noteworthy opinions" of the novel were printed on the programme. The opinions were culled from Lady Mary Wortley Montague, "Decline and Fall" Gibbon, La Harpe, Coleridge and Byron. There were some among us who wondered why *Pall Mall* Stead's opinion had not been procured. ("Procured" is an awkward word in this connection.) But perhaps that will appear later on, when the *Pall Mall* recovers from the shock it received a day or two ago in having to pay £1,500 for having said that Ginnett, of Ginnett's Circus, trained his youthful apprentices on "stirrup-oil," or words to that effect.

Here are some of the latest theatrical arrangements: Mrs. Boucicault will shortly produce in London a new play which she has bought from Arthur Goodrich, who has been coming out strongly as a playwright lately. Mrs. B. will play the lead, and will be assisted by her son, Aubrey R. Boucicault.—It is rumored here that Ristori will soon give a series of farewell performances at Her Majesty's. What a big house to choose, and what a number of "farewells" some people take. Still, Ristori is always welcome.—Miss Janet Achurch, a youthful actress who has been touring around the English provinces for some months, appeared as Mercy Merrick, in The New Magdalen, at a Vaudeville matinee on the 15th, and soon convinced the critics as well as kind friends in front that she has ability of no mean order, and will make her mark one of these days. Ellen Terry was present and smiled approval, as only she can smile. A new version of The New Magdalen was to have been done, but Wilkie Collins said "No." Fortunately for him, he was in a position to say so, as he prepared his own dramatic version.—It is rumored that if The Mikado should not continue its attractive power at the Savoy, H. M. S. Pinafore will be revived for a while. If The Mikado vitality holds out, however, say till July, the theatre will close for six weeks, and reopen with the new Egyptian comic opera which Sir Arthur and Mr. G. are concocting. Meanwhile The Mikado will be taken to the Wallner Theatre, Berlin, there to be given in its native English garb.—Walter Parke, a versatile versist, who used to be known as the "London Hermit," has written a new farcical comedy called Veracity. It will be produced at the Gaiety next Tuesday (20th) at a benefit matinee to be given by Eugene C. Stafford, who is brother to Leonora Bradley. Parke, you will remember, did the libretto of Manteaux Noirs. Also of Estrella, for which Luscombe Searelle did the music. Veracity reads well, but you can't always take that as a test.—A spiritualistic lantern lecture was given at St. George's Hall a few evenings ago in honor of the thirty-eighth birthday of Spiritualism. I should have thought Spiritualism was older than that. Anyhow, its birthday festivities were very depressing, except, I suppose, to Spiritualists.

Charles Wilmot, of the Grand, imitating certain other and more important actor-managers, has written a play—not all by himself, of course. Actor-managers seldom achieve that feat. Wilmot's fellow-play-right is named Charleson, and the result of their joint efforts, which is to be called Hard Hearts, will be seen at the Grand on Easter Monday. Walter Bentley, just back from your shores, is engaged for the lead. He has also the refusal of the acting-rights.—Miss Wallis threatens to take action against Russell and Bashford, of the Haymarket, for neglecting to produce Denise (of which she holds the Eng. right) after they had promised and advertised so to do. You see they suddenly changed their minds and put up Jim the Penman. Miss Wallis seems confident of victory, but the law is uncertain.—The hundredth night of Faust, at the Lyceum, arrived on Thursday. At the end of the play Irving was compelled, as usual, to speak a piece. He said he would not object to run Faust for 1,000 nights if the public agreed. He also hoped that when praising Miss Terry's Margaret the public would not forget to give the Devil his due—meaning himself.

GAWAIN.

The Drama in Paris.

PARIS, April 14, 1886.

M. Octave Feuillet's Chamillac, which has just been produced at the Comédie-Française, is the last important new piece that we are likely to see this season. I am not sure that if it had been offered to the Français by a lesser-known man it would have had the honor of being played there, for really it is not a well-constructed piece. On the contrary, it is a strange mixture of comedy and drama. But M. Feuillet is an Academician; he has long been a favorite novelist, especially with the ladies, and he has written one or two pieces that are above the average. His name is, consequently, one that managers feel obliged to put upon their bills whenever he presents them a piece. This is not often, however, for during the last twelve years Chamillac is only the third work that he has prepared for the stage. In his early days M. Feuillet used to content himself with painting the small vices of high society; now he has taken a bold plunge into moral philosophy and discusses the question of the rehabilitation of a man who, in early life, has committed what is here called by politeness an *indelicatesse*. It is a subject about which there are two opinions whether the stage is the place to solve moral problems, but I see no reason why a dramatic author should not discuss a social or a moral problem, provided he does not fatigue us in so doing. We go to the theatre to be interested and amused, and if, while interesting us, an author succeeds in convincing us, so much the better; but, above all, we demand that he shall present us his thesis clearly and work it out in the same manner. Now, the great defect of Chamillac is that M. Feuillet keeps us in a constant state of uncertainty—and I may almost say irritation—during four acts before revealing the character and designs of his principal personages. The result is that when we at last know what he has been aiming at the effect is lost. The story that M. Feuillet has imagined is improbable, and the characters that he has drawn are not all of them true to life—two serious defects in these days when realism on the stage and in literature is so much demanded. I think the best way to prove this assertion is to give a detailed analysis of the piece.

The first act opens in the studio of an artist named Hugonnet, who has become a fashionable portrait painter through the influence of a certain M. de Chamillac. Hugonnet is at work when in comes one of his friends, Mlle. Sophie Ledieu, and it is by a conversation between these two personages that we get a first idea of the subject of the piece. Mlle. Sophie Ledieu is a former ballet-dancer who has passed through several hands. In a moment of despair she attempted to asphyxiate herself, but was rescued by Chamillac. He induced her to live by promising to marry her after a certain time if she led a good life. This period of probation is about up, but Sophie is not so happy as we should suppose she would be. She has lately discovered that M. de Chamillac is paying attention to a charming young widow, Mme. Jeanne de Tryas, and she confides her fears to Hugonnet. Looking about the studio Sophie uncovers an unfinished portrait of Mme. de Tryas upon one of the easels, and the moment she sees it she exclaims: "The woman of Luchon!" She then tells us that some years before, when she was at Luchon, this lady had one evening at the Casino saved her from a cruel humiliation, and although she did not know her name, she had since been always grateful to her. The artist is expecting Mme. de Tryas, and as soon as she is announced he conceals Sophie behind a tapestry hanging. With Mme. de Tryas came Robert d'Illiers, captain of artillery and engaged to Mme. de Tryas; M. and Mme. de La Bartherie, her uncle and aunt; Lieutenant Maurice de La Bartherie, her brother, and several society persons. They at first talk about the portrait, and naturally tell the artist how he ought to do it; then they begin upon Chamillac, who we are told is an excentric gentleman of large fortune and having the mania of protecting criminals. His domestics are all old offenders, and we have already seen that he has chosen for wife a young girl whose reputation has not been spotless. Chamillac formerly served with distinction in the army in Africa; then resigned at an early age and returned to Paris, where for a long time he lived in comparative isolation. Latterly he has been more social, and as he is of good family, elegant manners and wealthy, he is sought after by all the ladies. Mme. Clothilde de La Bartherie, whose tongue spares no one, takes a malicious pleasure in telling the party that Chamillac has really decided to marry a poor little dancer whom he had picked out of the mud. Whereupon the ladies make several "Ohs!" and "Ahs!" and say if that be true they will be obliged to "cut" him. The conversation getting painfully warm for Sophie, Hugonnet manages to dismiss his visitors and release the poor girl from her concealment. As soon as they have gone she bursts out crying and exclaims: "Oh, the viper!" Thus the first act ends without giving a clue to the intrigue. The act is full of charming details, but they are only details.

The second act has three scenes, all at the house of Mme. de La Bartherie. In the first scene young Maurice de La Bartherie tells his sister that he believes she is loved by Chamillac. Maurice is in the whirl or Parisian life; he has met Chamillac at the club, and likes him. He adds that he would much prefer to see her married to him than to Robert d'Illiers. Mme. de Tryas does not avow any passion for Chamillac; she simply defends her betrothed against certain reproaches made by her brother. The scene changes to evening, where, in the parlor, we see assembled the committee of the "Honest Poor," a charitable society of which M. de La Bartherie is President. At last Chamillac, of whom we have heard so much, appears. He has consented to take part in the charitable work out of respect for Mme. de La Bartherie, for his philanthropy is generally exercised on subjects who are poor but *not* honest. Then we see defile before us all the needy ones who have come to ask for assistance, and who are obliged to explain their smallest acts, as the President is very strong on morals and only helps those who are above suspicion. Chamillac intercedes for these poor unfortunates. All this part of the scene is amusing, but we yet get hold of no definite thread of the combination imagined by the author. Maurice retains Chamillac as he is leaving the room, and a dispute arises over a gambling debt that Maurice owes him. Chamillac refuses to wait for his payment and threatens to post the Lieutenant at the club. Here we are on a new scent. In the next scene Maurice confesses to his sister that he has lost eight thousand dollars at the club, and that his terrible creditor is Chamillac—this same Chamillac who is so good to evil-doers generally. Their father, General de La Bartherie, is to arrive on the morrow, and means must be found to settle the affair without his knowledge. Mme. de Tryas sees no other way than to make a personal appeal to Chamillac.

In the third act we begin to get a glimpse of the plot. Mme. de Tryas arrives, deeply veiled, at Chamillac's house, near midnight. There she finds Sophie Ledieu, who has come to release Chamillac from his engagement, as she says she does not want his fortune without his heart. Chamillac reassures her, but the appearance of this strange lady excites her suspicion. When, however, the veil is thrown aside and she sees her unknown defender of Luchon, she becomes calm; she believes that this lady would not do her an injustice, and besides, Mme. de Tryas assures her that the visit is prompted by an honorable motive. After Sophie's departure Chamillac tells his caller that the gambling debt is paid; only, he wishes to frighten Maurice so that he will never touch another card. He is led to do this because he feels under obligation to the young man's father, under whom he served in Africa. Hardly has he finished his statement when in rushes Robert d'Illiers, wild with jealousy. He summons Mme. de Tryas to explain why she visits the house of a bachelor at such an hour. Mme. de Tryas assures her betrothed that her visit is an honorable one, and begs him to accord her as much confidence as has been shown her by Sophie Ledieu. The Captain refuses, whereupon she tells him that M. Chamillac will explain. The two men thus brought together, the Captain demands to know the reason for Mme. de Tryas' visit. Chamillac refuses to say anything, except that it was a perfectly honorable one. "Then you do not love her?" cries d'Illiers. "Yes, I adore her!" Thus we are at last on the track. Chamillac and Mme. de Tryas love each other.

In the fourth act Sophie Ledieu comes to tell Mme. de Tryas that Chamillac has been severely wounded in a duel with Robert d'Illiers. The Captain soon arrives and asks to be released from his engagement. He meets General de La Bartherie, who is very much surprised at this request. Although the audience knows all about the affair, Maurice, who is present, recounts it to his father. Upon which the General, after admonishing the son for being the cause of this visit, asks Mme. de Tryas if she loves Chamillac. She says she esteems him. "Very well," says the General; "but you can never marry him." So the fourth act finishes without our knowing why this marriage cannot take place.

In the fifth act we are at Chamillac's house. He has nearly recovered from his wounds, and we are at last to know what is the mystery that we have tried to fathom so long. General de La Bartherie calls with his daughter and says to Chamillac that as they are going on a long journey he wishes him to reveal to her the secret which prevents her becoming his wife. Chamillac at first refuses to spread out his painful history before the woman he loves, and the spectator finds that it is a singular request for the General to make, knowing that his daughter is in love with the man whom he urges to reveal his own dishonor, for, as you have divined, there is a stain resting upon Chamillac's character. However, the General insists, and says that Mme. de Tryas shall be the judge. Chamillac thereupon avows that when he was a Lieutenant, serving under Colonel de La Bartherie, he was obliged to quit the army because he had stolen from the Colonel fifteen thousand francs, with which to pay a gambling debt. This is the substance of the great secret that we have so long awaited, although M. Feuillet sketches its details out into one of the longest monologues in the modern drama. After its recital Mme. de Tryas gives Chamillac her hand and the General pronounces the expiation complete. As for Sophie, she married Hugonnet as soon as she found out Chamillac's real preference for Mme. de Tryas—which she did long before the audience.

Chamillac as a whole is splendidly acted, but there are one or two weaknesses in the cast. The interest of the performance centered in the character of the executive philanthropist, created by the elder Coquelin. It is a serious role, and the question was asked, how would this grand comedian appear in a part so out of his line? The critics are not agreed as to his complete success, and yet he seemed to me to be superb throughout the piece; serious, amiable and dignified in the earlier acts, he was full of emotion and warmth in the trying confession of the final scene. Without his great talent and authority the piece would have fallen flat, and perhaps if he had not assumed the character the author would have concluded his play at the fourth act by a simple statement of the General to his daughter. As it is, the fifth act is a personal triumph for M. Coquelin; for, as I have intimated, the public found the denouement weak. Febore makes an energetic and dignified General de La Bartherie. Laroche does all that is possible with the unsympathetic role of Robert d'Illiers, and Coquelin cadet throws the only gay note into the piece by his clever rendering of M. de La Batherie, deputy and President of the "Honest Poor" society. De Ferandy, as the artist, has little to do, and does that little well; but Henri Samary, as Maurice, shows too much ardor. Mlle. Tholer has a fine role as the "viper," and she plays it with spirit, elegance and distinction. I like Mlle. Bartet less; the character of Mme. de Tryas is a good one, but she fails to bring out its impulsive side: she contents herself with being graceful, which is not enough. Mme. Jeanne Samary is out of her element in the pathetic role of Sophie Ledieu.

Chamillac is such a success for M. Coquelin that he will be pretty sure to include it in his repertoire for America.

STRAPONTIN.

Australian Theatricals.

SYDNEY, Australia, March 23, 1886.

Hoodman Blind has been drawing large houses at the Theatre Royal for some weeks, with the best dramatic company obtainable in this country. George Titheradge as Jack Yeulett is deserving of great praise. In the rendition of every character he essays Titheradge is always good, and we can listen to him with some degree of pleasure. Harry Vincent, the dramatic manager of the firm, who, it will be remembered, passed through America a year or two ago, plays Lezzard in his usual form, and Maggie Knight and Greville enact the respective parts of Nance and Ben Chibbles. The rest of the cast is as follows: Herbert Fleming, Tom Lattiker; W. H. Leake, Mr. London, and Noah Quodling, Sterling Whyte. The piece, in common with all the productions of the Triumvirate, is mounted in style. James C. Williamson has been here for some weeks superintending the preparations of Human Nature and other dramas, after which this company goes to the Melbourne Royal for Harbor Lights; the Comedy company coming in with The Magistrate, Glass of Fashion, etc., etc.

Mr. Musgrove is in Melbourne with the Opera company, and also Mr. Garner with his Comedy company at the Bijou Theatre there. The courtesy and urbanity of G. L. Goodall, the Treasurer of the Sydney Royal, is proverbial, and THE MIRROR representative always finds a welcome from the members of this organization.

At the Gaiety Theatre, after a most successful run, the Uncle Tom combination has given place to No Mercy, with the Dampier family and Messrs. Holloway, Boothman, Leston and Myra Kemball in the cast.

John Solomon, the proprietor of the Gaiety, is building a new house on the corner of Pitt and Park streets to accommodate 2 000 people, and confidently avers that for a light comedy and opera theatre he will knock into a cocked hat all the other show-places in this city.

Fred Gunther left for Melbourne to-day for a few days, and we miss his smiling face, white vest and diamond rings from the vestibule of the 'ouse.

It is probable that Mr. Dampier will soon produce The Merchant of Venice. On April 3 he will begin a comedy season with The Great Pink Pearl, in which Florence Wade (who holds the Australian rights for the piece) and Mr. Alleyne will appear.

The farewell season of the Searelle-Plaisted-Harding Opera company has been productive of good results to Messrs. Majeroni and Wilson, of the Opera House. Gracie Plaisted has been doing lots of work in a round of operas, in all of which she has made a good impression on the Sydney people. This little lady arrived in the Colonies from San Francisco about three years ago to join Emilie Melville's company, her first appearance being as Princess Lydia in Fatinitza at the Opera House, Melbourne. I was present on the occasion and remember the reception given her was one of the best ever known here. Our readers are all familiar with the very pretty entrance made by the Princess in a drosky drawn by two bijou ponies. This was well effected, and on her approaching the footlights the stage was literally covered with flowers. Since then she has wonderfully improved, both in voice and acting, and after a tour of these colonies she returns to her native country, where, as an operatic artist, she is practically unknown east of the Rockies, being quite a novice when she left for Australia, her professional efforts previously being confined to California. Miss Plaisted is a wonderful little lady, never afraid of work, and, strange to say, her managers speak in the highest terms of her willingness to do everything she can to assist them in the productions, giving no trouble whatever, and popular with all with whom she may come in contact on and off the stage. We wish Miss Plaisted *bon voyage*, and predict a successful future for her in the States. Charles Harding, the well-known tenor, and the gigantic Luscombe Searelle accompany her to America.

Frank Smith has been making additions to his variety company at the Alhambra, and business is good. Vina Tullock, a pretty soubrette, is the principal attraction, with Minnie Hope and other ladies unknown to fame outside Australia, who nightly are seated on the first-part chairs, arrayed in purple and fine linen, compared with which Solomon in all the refulgency of his historic glory would be singularly insignificant.

The Federal Minstrels have still possession of the boards at the Academy, and, like the soul of the historic John Brown, the proprietor is marching on—to ease and affluence. Billy Bent is as funny as ever, and Sam Keenan expands his features nightly with great *eclat*. W. Smythe runs the show, and has settled down here; so it looks as though the boys mean to stay.

MELBOURNE.

The Mikado company is doing a large business at the Theatre Royal, and every little urchin is whistling his intention of marrying Yum-Yum at their earliest convenient opportunity. Alice Barnett as Katisha has caught on in grand style, and the rest of the company are much appreciated, especially the ladies of the chorus; for the stage-door keeper has given notice to quit, as his mental faculties will not stand the strain of the numerous inquiries by Melbourne dudes regarding the health of the damsels.

Comic opera reigns at Her Majesty's Opera House. At the Bijou Theatre, The Magistrate. Victoria Hall is closed. Leon and Cushman, in Adonis, are still at St. George's Hall.

OTHER PLACES.

At the Adelaide (South Australia) Theatre Royal there is a Cinderella company. Garner's Theatre there is closed. Keogh's Dramatic company is playing at Perth, Western Australia.

New Zealand: Dunedin Princesses', George Rignold, in Called Back; Christchurch Royal, Rickards-Leete combination, with George Coleman, manager; Wellington Royal, George Darrell's Dramatic company; Auckland Abbotts', Emerson's Minstrels.

Brisbane, Queensland: Wybert Reeve Dramatic company at the Theatre Royal.

General Mention: John F. Sheridan has purchased a new and original farcical comedy by Leopold Jordan. The play is in three acts, and Mr. Jordan wrote it specially for Mr. Sheridan. It is probable it will be produced first in Sydney, after which a tour of Australia will be made prior to its production in London, which city Mr. Sheridan intends revisiting.—Wybert Reeve has been engaged as stage manager for Signora Majeroni's dramatic season in Melbourne next month.—A burlesque season is to begin at St. George's Hall in Melbourne at Easter. J. L. Hall will be first comedian and Amy Holton will be leading lady.—The Elk members have not yet received a reply from the Grand Lodge in New York in reference to the dispensation for our lodge here. We trust that something may be done to enable us to extend the Order to the Antipodes. It is desirable that brother Elks should have the benefit of the Order on these shores, and that a hand should be held out to help a needy and distressed member of our fraternity in proper form.—Signora Majeroni has returned to Australia after an absence of some months in her native Italy.—B. N. Jones will be the manager of the new theatre that is being built for John Solomon.—The Emerson Minstrels return to America by the *Alameda* after a most successful season in Australia.

DIRIGO.

Affairs at the Park.

"It was impossible for us to postpone our out-of-town dates," said Manager Mart Hanley, of the Park Theatre, "and on account of previous contracts The Leather Patch will have to be taken off on Saturday night. Next Monday we begin an engagement of three weeks at the Grand Opera House, Brooklyn, playing Old Lavender and The Leather Patch. The same bill will be underlined for Philadelphia and Boston, which follow for three weeks each. We have re-engaged Stella Boniface and Henry Weaver, Jr., for the road season. Our road season will close on July 4. We have had several applications to rent the Park Theatre for the Summer months, but we will keep it closed in order to get up the new play on which Mr. Harrigan is engaged. It is to be, of course, a local drama. Mr. Harrigan's part will be that of a rollicking Irishman, while the negro element will be very strong. Johnney Wild playing a sporting character. Mrs. Yeamans will be seen to advantage, and Amy Lee will have a sparkling soubrette part. The music by Mr. Braham will be something entirely different from anything hitherto composed by him.

"We shall retain our old company for the greater part. At the conclusion of the road season, Mr. Harrigan and myself take a trip down South as far as Savannah, and finishing up a Summer pleasure trip at Harrigan's Summer residence on Schroon Lake. A preliminary season of four weeks will be opened at the theatre on August 16, with one of Mr. Harrigan's old successes, and our regular season will open Sept. 13 with Mr. Harrigan's new drama.

Don Cæsar.

"The new people in McCaull's Opera company when they produce Don Cæsar at Wallack's here next week," said B. D. Stevens to a MIRROR representative, "will consist of Signor Perugini, Bertha Ricci and Genevieve Reynolds. Charles W. Dungan will assume the part formerly played by Mark Smith, that of Don Fernandez de Mirabillas, while De Wolf Hopper will be seen as Don Ranudo, the Royal Archivist, a part that gives him abundant opportunity. Instead of playing a low comedy character, Mathilde Cothreily will enact the page, Pueblo, which is in a somewhat lighter strain than her Barbara in The Black Hussar. Altogether the opera comique is one in which the entire company will be seen to advantage. The music is charming and there is considerable comedy element all through the work.

"Don Cæsar will be put up for a probable run. A leading artist is busy painting the first act, which will be a splendid piece of work, representing an exterior scene in Madrid. The scenery for the second and third acts will be brought on from Philadelphia. As for the costumes, Colonel McCaull will fully sustain the reputation he has already made."

Amateur Notes.

At the University Club Theatre on Tuesday evening a large and fashionable audience assembled to see a rendition of A Cup of Tea and Withered Leaves, by the Amateur Comedy Club, in aid of the Woman's Exchange. In the first named play, a comedietta from the French, the honors were equally divided between Miss De Wolfe, who looked charming and acted gracefully in the part of Lady Clara Seymour, and Evert J. Wendell as Sir Charles Seymour. The latter bore himself with an aristocratic carriage well in keeping with the character he was called upon to portray, and was heartily applauded for his acting. Stephen G. Williams as Scroggins drew all the humor possible out of his part, while in the small role of Joseph, Meredith Howland, Jr., acquitted himself well. Withered Leaves, a comedy in one act by Fred. W. Broughton, followed. In the rendition of this little play the cast was extremely fortunate, their efforts arrousing most enthusiastic plaudits. As Lady Conyers, Mrs. Samuel L. M. Post showed herself to be the possessor of considerable histrionic power added to a commanding presence and graceful manners. Mrs. Wilber A. Bloodgood as Mary Rivers and August P. Montant as Sir Conyers Conyers proved able assistants in arousing the laughter of the audience, while Robert Sturgis as Tom Conyers, Charles E. Boynton as Arthur Middleton and H. S. Blake as Cecil Vane were seen in parts not quite as conspicuous, but to good advantage, nevertheless. Both plays were repeated, with almost equal success, on Wednesday evening.

The election of officers of the Booth Dramatic Society took place on Tuesday, April 20, and resulted as follows: President, Thomas T. Hayden; Vice-President, Frank H. Bristow; Secretary, George F. Mansfield; Treasurer, M. V. Dorney; Chairman of Executive Committee, C. D. Oxley; Chairman of Dramatic Committee, M. A. Hanau; Chairman of Music Committee, John Hanau; Delegate to Amateur League of New York, Arthur S. Somers. The ticket was the unanimous choice of the Club, there being no others in the field.

The Rival Dramatic and Musical Association will produce Robertson's three-act comedy, Home, at the Lexington Avenue Opera House to-morrow (Friday) evening. It had been intended to produce The Rivals, but owing to the number of heavy and expensive performances given the past two seasons by the Association, it was determined to postpone that representation until some time in the near future. Home will be cast as follows: Alfred Dorrison, *alias* Colonel John White, H. H. Tilford; Captain Mountraff, Fred Schaefer; Mr. Dorrison, D. H. Scully; Bertie Thompson, M. Hotz; Mrs. Pinchbeck, Miss M. E. Stacey; Lucy Dorrison, Mrs. C. E. Lawrence; Dora Thornbough, Miss L. S. Woolley; George, a servant, G. W. Beam.

The Visitation Social Union of South Brooklyn gave two interesting performances at Visitation Hall on Monday and Tuesday evenings.

On next Wednesday afternoon an amateur performance of Old Heads and Young Hearts will be given at the Lyceum Theatre for the benefit of the Hancock Fund, with the following ladies and gentlemen in the cast: Elita P. Otis, under whose general direction the comedy will be given; Louise White, Pauline Nffiin, William Addison Clarke, Eugene B. Silvers, Edward J. Wilkins, Deane Winthrop, Henry Mason, H. H. Gardner and Douglas Montgomery.

The Ladies' Battle, a comedy from the French, was presented by the Hawthorne as its closing entertainment at the Lexington Avenue Opera House on Tuesday evening before a large and well-pleased audience.

The Clermont Literary Society of Brooklyn gives its closing entertainment on next Friday evening.

The Melpomene is to produce The Prompter's Box; or, The Crushed Tragedian, at the Academy of Music, Brooklyn, on May 11, for the benefit of the Hall and Asylum Fund of the Masons of the State of New York.

New Men and Old Acres is to be given this (Thursday) evening at Stapleton, Staten Island, in aid of a deserving charity, with the following cast, many of whom are well-known amateurs: Marmaduke Vavasour, J. L. Pool; Samuel Brown, F. N. Saunders; Bertie Fitzwise, C. McK. Harvey; Mr. Bunter, Randolph Walker; Berthold Blazenbaly, P. C. Sus; Secker, F. A. Johnstone, Jr.; Gantry, H. N. Townsend; Lady Matilda Vavasour, Miss E. Conyngham; Lillian Vavasour, Edith Walker; Mrs. Bunter, Miss M. O. Gay; Fanny Bunter, Miss A. Williams; Mrs. Brill, Miss M. Johnstone.

A testimonial benefit to the Booth Orchestra will be given by the Booth Dramatic Society at the Athenæum, Brooklyn, on Monday evening.

The Fenelon Literary Society produces Blow for Blow at the Brooklyn Athenæum on next Tuesday night.

The Little Nixons will be produced by the Criterion at their closing entertainment at Adelphi Hall, next Tuesday evening. The play will be cast as follows: Captain Farsee, Edward L Taylor; John Dearman, Roberto Deshon; Adolphus, Charles Farley; James James, Martin Frobisher; Miss Phillippi Farsee, Jennie De Forrest; Kate, Bertha Frobisher; Julia, Fanny Friedman. A reception will follow.

The St. Charles Young Men's Literary Association of Brooklyn is to present The Ticket-of-Leave Man at the Athenæum on Thursday, May 6, with George T. Janvrin, stage manager of the Montague, in the role of Bob Brierly.

Hazel Kirke is to be produced by the Brooklyn Dramatic Society on May 7, Lizzie Wallace sustaining the title role.

Among the Breakers will be presented by the Leroy Literary Union at the Lexington Avenue Opera House on May 3 with the following cast: David Murray, Thomas M. Gartland; Hon. Bruce Hunter, Joseph Cagney; Clarence Hunter, Frank Waters; Teddy, Thomas Welsh; Peter Paragraph, Frank McIlkenney; Scud, James J. Kavanagh; Bess Starbright, Miss Faulhaber; Minnie Daze, Miss Ryan; Mother Carey, Miss McCready, and Biddy Beane, Miss M. Corcoran.

An amateur benefit for the Hancock Fund will be given by Miss Dauvray's permission at the Lyceum Theatre next Wednesday afternoon. Old Heads and Young Hearts will be the bill. The affair is under distinguished society and military patronage.

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